



Inside Story
On DION And
The BELMONTS

HIT

SEPTEMBER



25¢

A Charlton Publication

PARADER

ITSY BITSY BIKINI

ALLEY OOP ★ LOVE YOU SO

MULE SKINNER BLUES

THAT'S ALL YOU
GOTTA DO

I'M SORRY

BILL BAILEY

ONLY THE LONELY

WHEN WILL I BE LOVED

LONELY WINDS

IS A BLUE BIRD BLUE

I CAN'T HELP IT

RUNAROUND

BANJO BOY

TROUBLE IN PARADISE



DION &
THE BELMONTS



ELVIS
PRESLEY

The End Was The Beginning For Earl Grant

WHAT'S HAPPENING TO OUR ELVIS —
HAS HE DESERTED HIS TEEN FANS?

The Molding Of Ron Holden

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TOP TUNES

Feature

BECAUSE THEY'RE YOUNG

AARON SCHROEDER WALLY GOLD

Because they're young, because they're young
The stars are twice as bright above
Their dreams are new, but they're come true
Because they're young and in love
Just like me and you.

See the happy couples strolling thru the park
Swingin' hands as they go by
We know they feel the way we feel
And we also know the reason why
Because they're young.
See the way they search to find
A secret spot
Now at last they're all alone
They touch, they kiss, and with each kiss
They remind us of the joy we've known

Because they're young.
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GIRLS, GIRLS, GIRLS

BARRY MANN HOWARD GREENFIELD

They sing about Donna and Peggy Sue
Suzie Darlin' and Mary Lou
But I'm so mad I want to shout
Because there are some that they left out
So I made myself a special list
Of all the girls that they have missed:

Sheila, Shirley, Katherine
Tina, Lena, Marilyn
Toni, Joanie, Mary Jean
Janet, Mary and Francine
Phylis, Connie, Genevieve
Lilly, Molly, Joyce and Eve
From A to Z, what a ball
Girls, girls, girls, I love them all.

They sing both Carol and Plain Jane
There's Jo Ann and darling Lorraine
But I'm so mad I want to shout
Because there are some they left out
So I made myself a special list
Of all the girls that they have missed:

Mona, Rona, Natalie
Sunny, Bunny, Beverly
Brooky, Hazel, Ruth, Adele
Dorie, Iris and Rachel
Debbie, Renda and Marlene
Peggy, Enie and Maxine
Big and lean, big or small
Girls, girls, girls, I love them all.

Judy, Connie, Annie, Ellen, Sandy, Porky,
Punky, Vickie, Bobby, Nancy, Dotty, Hedda,
Ruthie, Beckie, Rosemary, Karen, Alice,
Zelda, Phylis, Marsha, Merna, Terry, Lucy,
Clara, Ethel, Doris, Nena, Anna, Nona, Mattie,
Lona, Patti, Lizzie, Betty, Zsa Zsa, Dora,
Beckie, Billy, Eva, Gertie, Sadie, Lena, Angie, Karen . . .
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I'M SORRY

RONNIE SELF DUB ALBRITTON

I'm sorry, so sorry
That I was such a fool
I didn't know love could be so cruel
Oh, oh, oh, oh, oh, oh, yes

You tell me mistakes are part of being young
But that don't right a wrong that's been done.

I'm sorry, so sorry
Please accept my apology
But love was blind
And I was too blind to see.
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RUNAROUND

CIRINO CELACRAI
I'll never be the one to part
You found a place here in my heart
Go have your fun runaround

I'll never leave you,
I'm forever bound
The streets are noisy I'm all alone
I sit and wait dear, for you to phone
Go have your fun,
Go have your fun, runaround.

I've waited so long it seems
You've vanished out of my dreams
Maybe a new love you've found
Settle down runaround.
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A HAPPY PAIR

OLLIE JONES BERT KEYES

I, I, I, I love-a you, yes, I do
You-u-u-u should know that it's true
We-e-e-e will always have love to share

'Cause you-u-u-u and I, I, I, I make a happy pair

(A happy pair) that's what friends will say
(A happy pair) sweethearts ev'dy day
(A happy pair) two hearts, one desire
I'm yours, you are mine.

(We've) got something special
Like love that's (rare)
'Cause you-u-u-u and I, I, I, I make a happy pair.

I, I, I, I will take-a you down the aisle
You-u-u-u will say I do with a smile
We will be floating in the air
'Cause you-u-u-u and I, I, I, I make a happy pair.

(A happy pair) sweet dreams, tender love
(A happy pair) love birds in the trees
(A happy pair) tweet, tweet you and me
We will be together everywhere
'Cause you-u-u-u and I, I, I, I make a happy pair.
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ALLEY-OOP

D. FRAZIER

There's a man in the funny papers we all know
He lived way back a long time ago
He don't eat nothing but what bear cats do

Well this cat's name is Alley-oop
He's the toughest man there is alive
Wearing clothes from a wild cat's hide

He's the king of the jungle jive
Look at that cave man go
He's got a chauffeur that's a genuine dinosaur

And he can knuckle your head before you can count to four
He's got a big ugly club
And a head full of hair
Like great big lion and grizzly bear
He rides through the jungle town limbs off a tree

Knocking great big monsters dead on their knees

The cats don't bug him because they know better

Because he's a mean motor skooter and a bad go getter

There he goes
Look at that cave man go
Ride, daddy, ride
Hi-ho dinosaur.

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WHEN WILL I BE LOVED

PHIL EVERLY

I've been made blue
I've been lied to
When will I be loved
I've been turned down
I've been pushed 'round
When will I be loved.

When I meet a new girl
That I want to be mine
She always breaks my heart in two
It happens ev'ry time
I've been cheated, been mistreated
When will I be loved.
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THAT'S ALL YOU GOTTA DO

JERRY REED

Anytime you're feeling low
And you've got no place to go
You don't have to be blue
Here's all you gotta do
Call me on the telephone
Tell me that you're all alone
And I'll come runnin' to you
Baby, that's all you gotta do
All you gotta do when you're lone-some

Is to follow me
And I'll come runnin' to you
As fast as I can
I'll love and squeeze you
(Ah-hah)
I'll try to please you
Oh baby, I want you to be my lovin' man

I've been waiting for the chance
Till you start a romance
And if you feel the same way I do
Here's all you gotta do
Tell me just how you feel
Tell me that your love is real
And I'll give my heart to you
Baby, that's all you gotta do.
Copyright 1960 by Lowery Music Co.



Hi Fans:

The September issue of HIT PARADER is a real swinger and is sure to provide you with lots of info on all the haps and new chaps in the music world.

One wailer in particular is singer Ron Holden who's riding high on his initial release, "Love You So" This youngster is headed for the top, and we want our fans to read right along with Ron on his journey to the stars. The 3-page spread is tabbed, "The Moldin' Of Ron Holden", and we might add that whoever was the sculptor certainly created a mighty fine piece of work.

Moving on, we find a hip article on an already established group known the world over as Dion and The Belmonts. This fabulous foursome have a true tale to tell. It's the story of their feeble beginning, of numerous trials and tribulations, of heartbreak and hope, and finally of well-deserved success. Flip over to this feature and learn the latest 'bout Dion and his Belmonts.



JUNE VALLI

Well, H.P. fans, "Mr. Wonderful" is back in the limelight again. The headlines concerning Elvis aren't very joyful ones, however. They read something like this; "What's Happening To Elvis?" Reading between the lines, this boils down to one simple question. Has Elvis deserted his teen fans? Well, we hope not, but for more info, read the full-page spread on "The King."

Last, but not least, Earl Grant shines all over the music scene once more. "The End" was just the beginning for this wailer, as you will see by reading on.

All these, and many more features, are yours to enjoy, so get busy reading and dig us next month for more news 'bout your favorite stars.

P.S. Here's a note of interest for you would-be songwriters. There's a wonderful new method for learning to write your own songs — either words or music — called COMPOSAGRAPH. We saw a sample kit recently, and it's really great! For full details, turn to the inside back cover of this magazine.

HIT PARADER

A CHARLTON PUBLICATION

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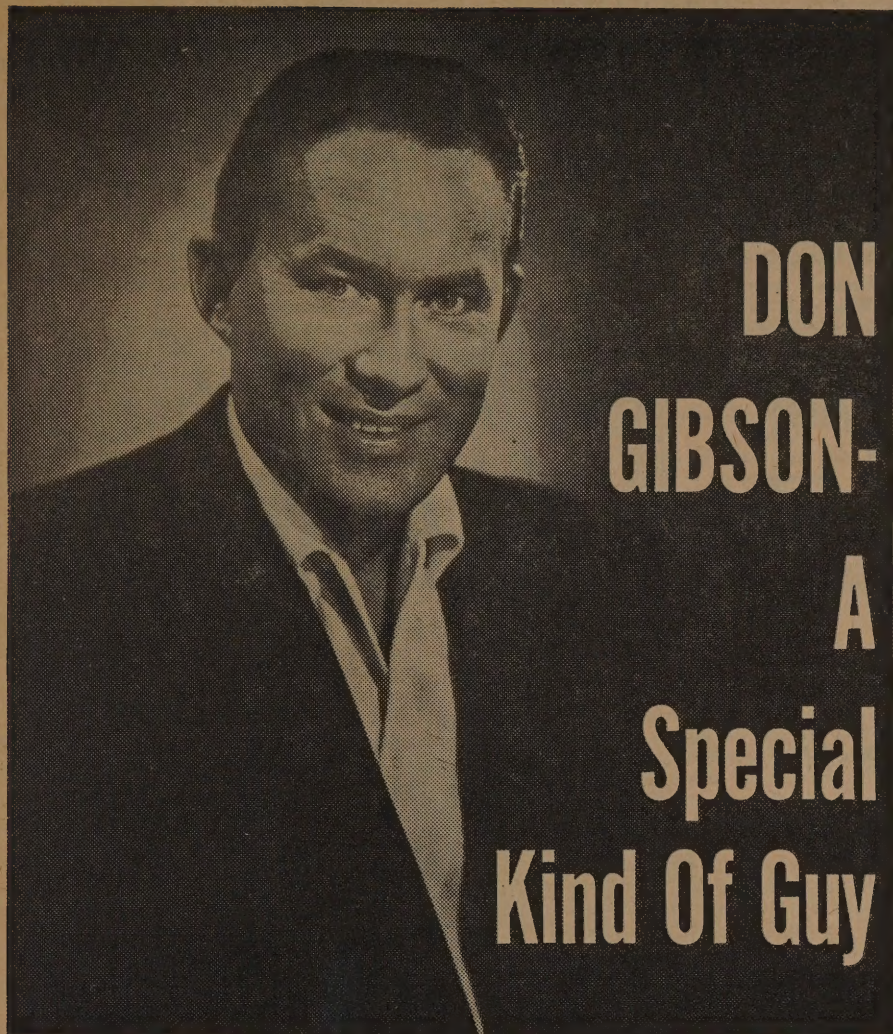
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DON GIBSON- A Special Kind Of Guy

A COUNTRY BOY WHO HAS MADE IT BIG IN THE CITY

RCA Victor's Don Gibson is nothing short of phenomenal in the music world, but the personality behind the talent is even more impressive.

Alternately "gabby" and shy, Don Gibson is a sort of special kind of guy. How? Well, let's just peek into his personal life and see. He is a combination of a veritable whirlwind of personality on-stage, and then off-stage he is truly shy and tongue-tied before the admiring strangers who gather to pay him homage.

To those who know him best (Chet Atkins, Steve Sholes, Wesley Rose, and 'D' Kilpatrick) Gibson is known as "Ole Lonesome Don" . . . a pseudonym that is completely apropos, considering his big hit "Oh Lonesome Me".

Don Gibson is completely unassuming, impossibly absentminded, and thoroughly likeable. All of which goes to show you that a genuinely sincere artist can be one of the greatest, because Don Gibson is hailed as one of the greatest talents in show business. He is a super-duper writer . . . as such hits as "Oh Lonesome Me", "Blue, Blue Day", "I Can't Stop Loving You", "Gonna Give Myself A Party", "Big-Hearted Me", and innumerable other tunes can testify.

In 1958 he was paid tribute as the "Golden Boy" of the music industry, and the countless times he crossed the stage at the National Award affair to collect the trophies was proof-positive of the popularity of this Don Gibson, and

proof of the ascendancy of his star of glory.

This likeable country boy out of the North Carolina mountains is so talented and hard-working that he has earned the admiration of the most sophisticated folks in musical circles.

Don lives in Knoxville, Tennessee, and planes into Nashville for his Grand Ole Opry appearances and his recording sessions. And the reason for this is simple. He likes to be away from the hustle and bustle of Nashville, fast becoming the center of all kinds of music. Though he loves the city very much, he feels the need of being away much of the time so he will have a quiet time to write and think and devote to his family whom he adores.

He likes to spend as much time as possible with his lovely wife, Polly and his beautiful little girl, Autumn Scarlett, who presented all seven pounds and five ounces to the world on October 4, 1959, and, as the old cliché states it, the "apple of her daddy's eye." Yes, Don Gibson, a devoted husband and father — a loyal friend — a great artist — a superb song-writer — and a downright "good guy," has gained the favor of the heavens and has a double spotlight of love and appreciation shining down from the skies in his every performance both on stage and in the gracious center of his home.

Don Gibson is a great personality — and a great man!

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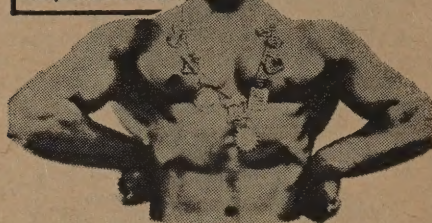
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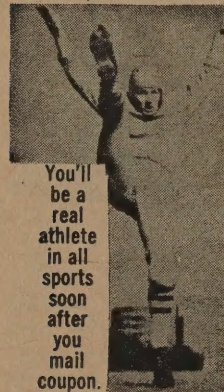
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BANJO BOY

BUDDY KAYE **CHARLES NIESSEN**
Ev'ry day as I go by his window
I can see him plink-a plunk away
Practicing his happy banjo music
And at times like this I always say
Play a song, play a song
Little banjo boy, banjo boy
Banjo boy, sing along,
Sing along, little banjo boy
Sing your carefree melody.

Ev'ry plink, plink-a, plink-a, plink
Sends a happy feeling thru my heart
Who can think, think-a, think-a,
Think of a worry
When your plink plunks start,
Bright and clear let me hear
Your sweet song of joy,
Play for me banjo boy.

Ev'ry note makes me think of some
goodies
Like jelly beans and ice cream down
my throat
Bright and clear let me hear
Your sweet song of joy,
Play for me banjo boy.

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NO ONE LIKE YOU

KAL MANN
No one can hold me tight like you do,
No one can hold me tight like you do,
You do everything so right,
Wanna see you every night
'Cause no one can hold me tight like
you do,

No one can kiss me sweet like you do,
No one can kiss me sweet like you do,
You do make my poor heart beat.
Ev'ry time our two lips meet
'Cause no one can kiss me sweet like
you do,

And when we touch,
It's just too much,
But it's no fun with no one but you,
'Cause no one can love me true like
you do,

No one can love me true like you do,
You do thrill me through and through,
I love you and only you,
'Cause no one can love me true like
you.

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THE PENCIL SONG

MARTIN SELIGSON **HARVEY GELLER**
One bright moonlight evening
My dear friend, Pierre, said,
"Give me a pencil if you've one to
spare,
A beautiful, young mamselle,
A girl I met in town
Has given me her number
And I must write it down."

"Oh, lucky, lucky me," said he,
"To have a friend like you,
The number is Olympia
Three, four, one, seven, two,"
When I got home I dialed it
Just wanted to be sure
And sure enough, her voice was sweet,
Her manner so demure.
The ending of this story
Is very sad to tell
Pierre was at the wedding
When I wed the mamselle
And seated there,
Poor Pierre raised a pencil high
And cried out,
"I will carry pencils till I die."

I am so forgetful
My mem'ry is so bad
If you don't have a pencil
I think I shall go mad,
"Oh, Pierre," I told him,
"Mon ami, don't fret,
I don't have a pencil,
Tell me, I won't forget."

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PLEASE HELP ME, I'M FALLING

DON ROBERTSON **HAL BLAIR**

Please help me, I'm falling
In love with you
Close the door to temptation
Don't let me walk through
Turn away from me, darling
I'm begging you to
Please help me, I'm falling
In love with you.
I belong to another
Whose arms have grown cold
But I promise forever
To have and to hold
I can never be free, dear
But when I'm with you
I know that I'm losing
The will to be true.
Please help me, I'm falling
And that could be sin
Close the door to temptation
Don't let me walk in
For I musn't want you
But, darling, I do
Please help me, I'm falling
In love with you.

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PAPER ROSES

JANICE TORRE **FRED SPIELMAN**

I realize the way your eyes deceived me
With tender looks that I mistook for
love;
So take away the flowers that you
gave me
And send the kind that you remind me
of.

Paper roses, paper roses,
Oh, how real those roses seem to be!
But they're only imitation
Like your imitation love for me.

I thought that you would be a perfect
lover,
You seemed so full of sweetness at the
start;
But like a big red rose that's made of
paper,
There isn't any sweetness in your
heart.

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ALWAYS YOU

J. KETT

Always you in my heart
Always you right from the start
Always you in my arms
Always you with all your charms
You are my love forever more
It's only you that I adore
Always you in my heart
Always you never to part.

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I TOLD MY HEART

MARTY ROBBINS

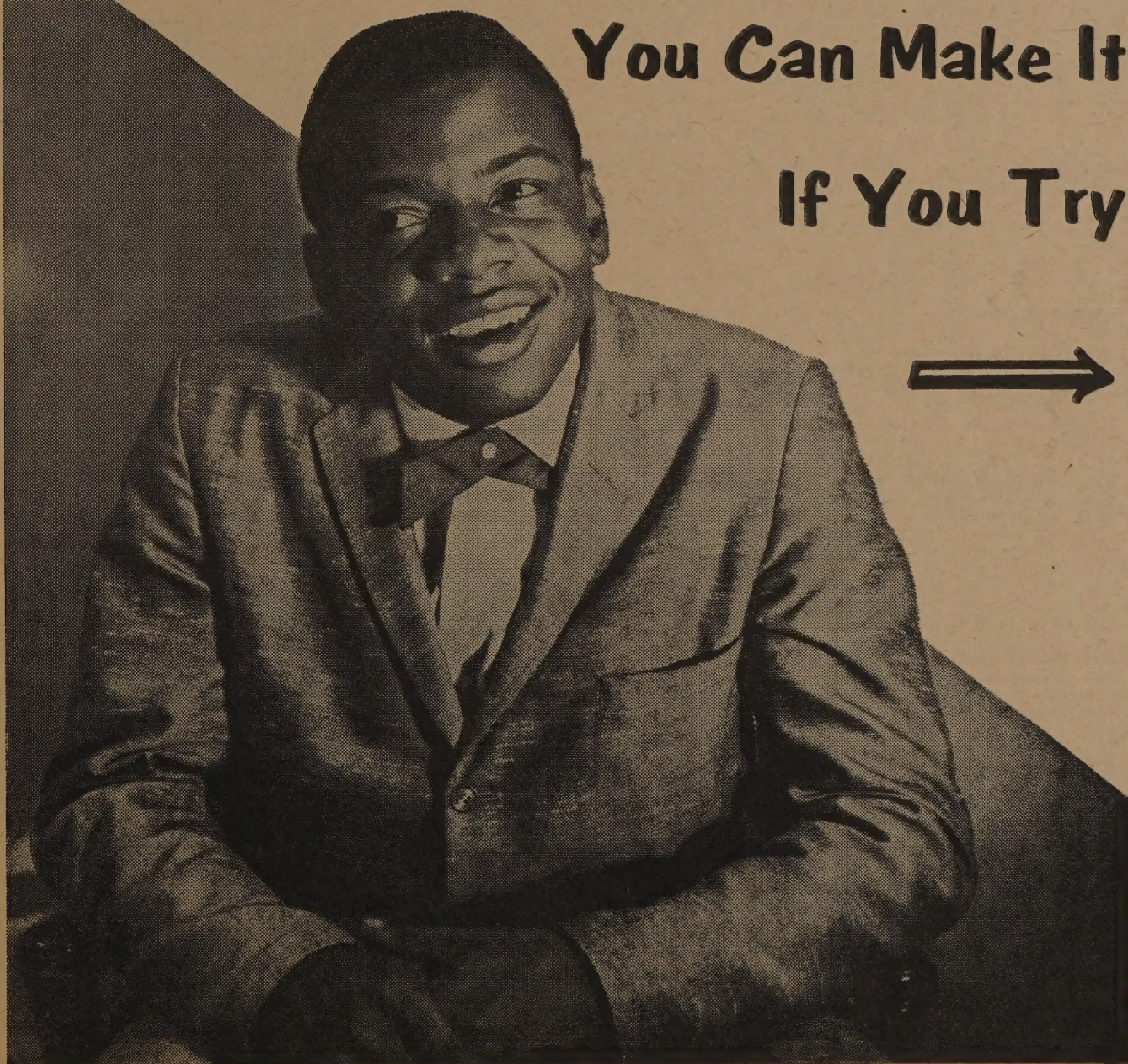
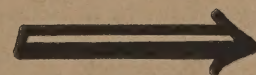
I told my heart to forget her
Her little game is well known
I told my heart it's best that we part
But my heart has a mind of its own
How foolish to think I could rule it
How silly to even begin
If I win or lose or if I sing the blues
I must play the game to the end.

I told my heart to be careful
Don't swim where the water's too deep
You won't pay attention to things that
I mention
To the danger I had it's asleep
Too late to turn back, it's all over
Gone is the love I have known
I got lost in the rush,
But I've still got a crush
'Cause my heart has a mind of its own.

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"The Moldin' of Ron Holden"

**You Can Make It
If You Try**



"The Moldin' of Ron Holden"

Photos & Story By EDDIE ROCCO

Belting out the notes that are gladdening the hearts of teen-aged America held more fascination for Ron Holden than a fight career.

Ron had the rhythm and the "belt" that may have made him one of the serious boxers for opponents to contend with. He did consider it and had gotten "off the ground" with a career he didn't have the "stomach" for.

This 6'2", 210-pounder has been gifted with the timing and the punch that surely would have rocked his adversaries. But Ron preferred friendly kids that would rock 'n' roll. He preferred to belt the notes around the record hops other than those pugs on the canvas.

With all of the wispy singers who find a need for bodyguards, it is a sheer delight to come in contact with a man's man who is as gentle as a lamb. When you shake the big, power-house hand of Ron Holden, you just don't get the feeling that you are engaged in a health and strength test. Ron's warm clasp will leave you believing you are at least his equal in power and strength.

Back home in Seattle, Holden's full-time job was as a "rivet checker on final assembly" at the Boeing Aircraft plant. There were times when opportunities to perform at record hops turned up, and these were the happy times in the young man's life. They were happy in that they soared his hopes of attaining success in the field of show business.

However, when the spotlight had dimmed and the best of a rhythmic combo was silenced and the squealing of happy kids were no more, it was a sad time for Ron Holden. It was like a nightmare, finding himself back at the plane plant, checking the hot rivets that had colled as much as the excitement of those frenzied record hops.

Ron's career started to take shape when he got together with one Larry Nelson of the Seattle Sheriff's office. They composed and produced "Love You So", a cinch for Ron, who found himself actually professing his love for show business. It was this sort of sincere expression that made the song come to life. It made for a hit because it had the capacity for involving the listener and "taking him along" to live with the rhythm and the lyrics.

It is the capacity for true expression in a songster that is certain to grind out hit after hit, and Ron Holden seems to have it.

The youngsters of Seattle were quick to turn Holden's "first time out" into a serious contender, and the noise it was making reached the ears of Hollywood. "Big" Jim Randolph, former Los Angeles disc jockey, was sent to the northwest by Donna Records, and he came back with bigger Ron Holden in tow.

Big Jim had spent many years spinning the discs that captured the attention and imaginations of America's young music lovers, and he saw, in Holden, a national attraction. Recognizing the few rough edges, Jim set out to polish them up. He was going to create an interesting, new image in the world of show business.

Randolph kicked off the moldin' of Ron Holden.

He had to reshape a husky, powerful-looking lad into a shy, humble and gentle young man. A "fooler", one who's actually different from the part he looks, is always more interesting.

Success came so fast, under the guidance of Big Jim, that it didn't take much effort to "scare Ron into shape". Show business is truly one of the oddities of nature. One minute, an obscure talent sits dreaming of success in a remote little city and knowing well that the top of the ladder is beyond reach. Then along comes a promoter with just the right combination to unlock the doors that have been sealed. In one fast swish, you're riding on a cloud and you've struck it rich.

Big Jim had just this combination for the talents of Holden, and this has been enough to give him the free hand with which to mold Ron.

It all happened so fast, the effects have been dizzying.

Show business has been "gifted" with a few little fellows who have found it necessary to drug themselves into tough guy fantasies. Especially for this season, it is indeed gratifying to welcome a humble, gentle addition to a happy business.

RON HOLDEN, welcome to success.



Jean Westad types as Ron Holden supplies details. Jean's notes will be turned over to Del-Fi's publicity men for "star treatment".



Transported into another world when he sings, Ron gives earth people surrounding him perfect example of why he's slated for stardom. Thrush Miki Lynn is seated at piano.



Bob Keene, president of Del-Fi Records, holds gold disk for Ron Holden's benefit. He's telling Ron, "You're next". Viewing the scene is Bruce Johnston, 17-year-old A&R man.



Ron strikes listening pose as he lends an ear to Carol's "demo" record in office of Del-Fi prexy, Bob Keene. She's watching faces for some sign of their reaction to the wax. Boss man, Bob Keene, seems to be enjoying what he hears.



Critical eyes pay close heed to the play of Ron's new effort for Del-Fi. Bruce Johnston manipulates the dials to achieve the proper blending. At far right is vocalist Carol McEntyre. She's presently launching her career.



At home with his private record collection, Ron runs through the hits of his contemporaries. He says that he never plays his own disks because there is more to learn from others. This makes very good sense, we agree.

Yesterday's Favorites

I CAN'T HELP IT

(If I'm Still In Love With You)

HANK WILLIAMS

Today I passed you on the street
And my heart fell at your feet
I can't help it if I'm still in love with you.

Somebody else stood by your side
And he looked so satisfied
I can't help it if I'm still in love with you.

A picture from the past came slowly
stealing

As I brushed your arm and walked
so close to you.

Then suddenly I got that old time
feeling.

I can't help it if I'm still in love with you.

It's hard to know another's lips will
kiss you

And hold you just the way I used to do.
Oh, heaven only knows how much I
miss you.

I can't help it if I'm still in love with you.

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EBB TIDE

CARL SIGMAN

ROBERT MAXWELL

First the tide rushes in
Plants a kiss on the shore
Then rolls out to sea
And the sea is very still once more
So I rush to your side
Like the oncoming tide
With one burning thought
Will your arms open wide
At last we're face to face
And we kiss through an embrace
I can tell, I can feel
You are love, you are real
Really mine in the rain, in the dark, in
the sun

Like the tide at its ebb
I'm at peace in the web of your arms.
Copyright 1953 by Robbins Music Corp.

PARADISE

NACHO HERB BROWN

G. CLIFFORD

And then he holds my hand, (mm—)
And then I understand (mm—)
His eyes afire with one desire,
Then a heavenly kiss,
Could I resist?

And then he dims the light, (mm—)
And then he (mm—) (mm—)
He takes me to Paradise.

If you will hold my hand, (mm—)
Then I will understand (mm—)
With eyes afire I'll know your desire,
Then a heavenly kiss, won't resist,
Then you will dim the light, (mm—)
Then you will (mm—) (mm—)
I'll take you to Paradise.
Copyright 1931 by Leo Feist, Inc.

BROADWAY MELODY

ARTHUR FREED

NACIO HERB BROWN

Don't bring a frown to old Broadway
You've got to clown on Broadway
Your troubles there are out of style
For Broadway always wears a smile
A million lights they flicker there
A million hearts beat quicker there
No skies of grey on the great White
Way

That's the Broadway Melody.

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WALKING THE FLOOR OVER YOU

ERNEST TUBB

You left me and you went away
You said that you'd be back in just a
day

You've broken your promise
And you left me here alone,
I don't know why you did, dear,
But I do know that you're gone.

I'm walking the floor over you
I can't sleep a wink, that is true
I'm hoping and I'm praying
As my heart breaks right in two.
Walking the floor over you.

Now darling, you know I love you well
Love you more than I can ever tell
I thought that you wanted me
And always would be mine,
But you went and left me here
With troubles on my mind.

Now some day you may be lonesome,
too

Walking the floor is good for you
Just keep right on walking and
It won't hurt you to cry,
Remember that I love you
And I will till the day I die.
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I REALLY DON'T WANT TO KNOW

HOWARD BARNES

DON ROBERTSON

How many arms have held you
And hated to let you go?
How many, how many, I wonder?
But I really don't want to know.
How many lips have kissed you.
And set your soul aglow?
How many, how many, I wonder?
But I really don't want to know.
So always make me wonder;
Always make me guess.
And even if I ask you,
Darling, don't confess.
Just let it remain your secret,
But, darling, I love you so.
No wonder, no wonder I wonder,
Though I really don't want to know.
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Hill & Range Songs, Inc.

THE ABA DABA HONEYMOON

ARTHUR FIELDS

WALTER DONOVAN

"Ab-a, dab-a, dab-a, dab-a,
dab-a dab-a, dab,"
Said the chimpie to the monk,
"Bab-a, dab-a, dab-a, dab-a,
dab-a, dab-a, dab,"
Said the monkey to the chimp.
All night long they'd chatter away,
All day long they were happy and
gay,
Swinging and singing in their honky,
tonkey way.
"Ab-a, dab-a, dab-a, dab-a,
dab-, dab-a, dab,"
Means, monk I love but you,
"Bab-a, dab-a, dab," in monkey talk,
Means, chimp I love you too,
Then the big baboon, one night in
June,
He married them, and very soon
They went upon their ab-a, dab-a
honeymoon.

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A GARDEN IN GRANADA

SAM M. LEWIS

ABEL BAER

ION VASILESCU

MANUEL DEL RIO

We found a garden in Granada
We found the trees all blossom'd
white;

Around that garden in Granada,
We found ourselves alone one night.
My heart was lonely and neglected;
Who knew that heaven was so near;
Your kisses were so unexpected;
Who knew that life could be so dear.
Gone are the flowers,
And ev'ry little blade of grass,
But we'll keep those hours,
And whatever comes to pass,
We'll see a garden in Granada;
We'll see a starry spangled sky;
There'll be a garden in Granada
As long as there's a you and I.
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Schuster & Miller

JAMBALAYA (On The Bayou)

HANK WILLIAMS

Goodbye Joe, me gotta go, me oh my
oh
Me gotta to pole the pirogue down the
bayou
My Yvonne, the sweetest one, me oh
my oh
Son of a gun, we'll have big fun on
the bayou
Jambalaya and a crawfish pie and
fillet gumbo
'Cause tonight I'm gonna see my ma
cher amio
Pick guitar, fill fruit jar and be gayo
Son of a gun, we'll have big fun on the
bayou
Thibodaux, Fontaineaux, the place is
buzzin'
Kinfolk come to see Yvonne by the
dozen
Dress in style and go hog wild, me oh
my oh
Son of a gun, we'll have big fun on the
bayou
Settle down far from town, get me a
pirogue
And I'll catch all the fish in the bayou
Swap my mon to buy Yvonne what
she need-o
Son of a gun, we'll have big fun on the
bayou.
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PERFIDIA

ALBERTO DOMINGUEZ MILTON LEEDS

To you my heart cries out "perfidia",
For I found you, the love of my life,
In somebody else's arms.
Your eyes are echoing "perfidia"
Forgetful of our promise of love,
You're sharing another's charms.
With a sad lament, my dreams
Have faded like a broken melody;
While the gods of love look down
And laugh at what romantic fools
We mortals be.
And now I know my love
Was not for you,
And so I'll take it back with a sigh,
Perfidious one goodbye.
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ern Music Publishing Co., Inc.

IS A BLUE BIRD BLUE

DAN PENN

Well, me and my girl went out the other night,
Down lovers' lane we were walkin'
She said, "Ah, honey chile, do you love me?"
Right away I started talkin',
"Is a blue bird blue, has a cat got a tail,
Mm, if a blue bird's blue,
Then, honey, I love you."

Well, I held her close and kissed her,
Then I looked in those big green eyes,
She said, "I hear, boy, that you love me,"
I said, "I wouldn't be at all surprised,
Is a blue bird blue, can a big wheel roll,
Mm, if a blue bird's blue,
Then, honey, I love you."

Well, she finally believed my story,
She said, "Baby, I understand
Well now, I'm gonna be your little lovin' bird,
And you'll be my big lovin' man,
Is a blue bird blue, has a bear got hair,
Mm, if a blue bird's blue,
Then, honey, I love you."

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LONELY WINDS

DOC POMUS

MORT SHUMAN

Lonely winds, keep right on blowin',
Oh, lonely winds,
You know where my baby's goin',
Won't you bring, oh, bring,
My poor hearts gonna break.
It's more than I can take,
Lonely winds, bring my baby back to me
Oh, yeah.

Lonely winds, I can hear you sighin',
Oh, lonely winds, while I sit here cryin',

Send, oh send,
I can't go on this way,
Can't wait another day
Lonely winds, bring my baby back to me.

Lonely winds, I can hear you howl and moan,

Oh, lonely winds, while I'm here all alone,

Bring, oh, bring, wherever she may be.
Bring her back to me,
Lonely winds, bring my baby back to me.

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GOOD TIMIN'

CLINT BALLARD, JR.

FRED TOBIAS

Oh, you need timin'
A tick-a, tick-a, tick-a
Good timin'
A tock-a, tock-a, tock-a, tock
Timin' is the thing, it's true,
Good timin' brought me to you.

If little, little David,
Hadt'n grabbed that stone
A lyin' there on the ground
Big Goliath might've stomped on him
Instead of the other way 'round.

Who in the world would've ever known
What Columbus could do
If Queen Isabella hadn't hocked her jewels
In 1492.

What would've happened if you and I
Hadt'n just happened to meet?
We might've spent the rest of our lives
Walkin' down misery street.
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Gets Inside Pimples to Clear Them Fast!

WHAT you see is only the top of a pimple. The real trouble is inside, because a pimple is actually a clogged, inflamed pore. That is why Skin Specialists agree that the *vital medical action* you need for truly effective treatment, is the *Clearasil action* which brings the medication down inside pimples... where antiseptic and drying actions are needed to clear them fast.

How Clearasil works to clear pimples fast



1. Gets inside pimples. 'Keratolytic' action dissolves affected pimple cap so clogged pore can clear quickly, and active medications can get down inside. No other type medication provides this vital action.



2. Stops bacteria. Antiseptic action penetrates to any lower infection, stops growth of bacteria that can cause and spread pimples. Relieves inflammation. Encourages quick growth of healthy, smooth skin.



3. 'Starves' pimples. Oil-absorbing action works to dry up pimples fast and remove the excess oil that can clog pores and 'feed' pimples. Helps prevent new outbreak, keep skin clear.

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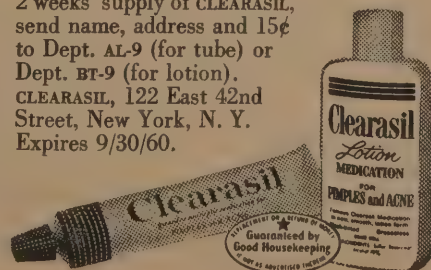
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HIT PARADER

ONLY THE LONELY (Know The Way I Feel)

ROY ORBISON JOE MELSON
Only the lonely know the way I feel
tonight
Only the lonely know this feeling ain't
right
There goes my baby, there goes my
heart
They've gone, so far apart
But only the lonely know why I cry
Only the lonely.

Only the lonely know the heartaches
I've been through
Only the lonely know I cry and cry for
you

Maybe tomorrow, a new romance
No more sorrow, but that's the chance
You've got to take if you're lonely
Heartbreak, only the lonely.

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A ROCKIN' GOOD WAY

BENTON DE JESUS
If you're goin' to give me good kisses
like that (What?)
Honey, don't you know, I'm goin' to
give them right back (Forgive me)
Ah! That's a kissin' good way
(That's a kissin' good way)
Ah! That's a kissin' good way
(That's a kissin' good way)
That's a kissin' good way
Mess around and fall in love.

If you're goin' to start out huggin' me
tight

Don't mess around just-a hug me tight
'Cause that's a huggin' good way
(That's a huggin' good way)
Ah! That's a huggin' good way
(That's a huggin' good way)
That's a huggin' good way
To mess around and fall in love.

You know you called me on the phone
(Yah, baby)

And just because I was all alone

Yes, you came around wooin'

(Admit it)

You better ask somebody if you don't
know what you're doin'

Now you're kissed me and you rocked
my soul

Don't come around knockin' rock and
roll

'Cause that's a rockin' good way

(That's a rockin' good way)

That's a rockin' good way

(That's a rockin' good way)

That's a rockin' good way

You better know it

That's a rockin' good way

I'd love to rock

How about you

Ah! Baby, you've got what it takes

Ain't that something.

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ONE OF US (Will Weep Tonight)

CLINT BALLARD FRED TOBIAS
Two men have quarreled, so two men
will fight,

Oh, stop them before it's too late

Lord, stop them from doing this
terrible thing

For the sake of two women who wait.

Or (now) one of us will weep tonight,

One of us won't sleep tonight,

One of us will walk forth tomorrow,

(One of us) out of a happy life,

(One of us) into a lonely life,

Wearing the black dress of sorrow.

Out in the street now they reach for
their guns,

Please stop them before it's too late

But a bullet rings out and the pain can
be felt

In the hearts of two women that wait.

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MULE SKINNER BLUES

JIMMIE RODGERS

Good morning captain good morning,
sir.

Do you need another mule skinner
Out on your new mud line.

Yodel layee-ee yodel layee-ee-
ee.

I like to work, I'm rolling all the time.
I can pop my initials on a mule's
behind.

Yodel layee-ee, yodel layee-ee
lay-ee lay-ee lay-ee

Hey, little water boy, bring that water
'round,

If you don't like your job, set that
water bucket down.

Yodel lay-ee yodel lay-ee

Yodel ee-dle o-dle lay-ee

Yodel ay-ee yodel lay-ee-ee lay-ee-
ee

Yodel lay-ee-ee-ee ay-ee.

Working on he good roads dollar and a
half a day,

My good gals waiting Saturday night,
just to draw my pay.

Yodel lay-ee-ee yodel lay-ee-ee-
ee-ee

I'm goin' to town, what you want me
to bring you back?

Bring a pint of booze and a John B.
Stetson hat.

Yodel lay-ee-ee, yodel lay-ee-ee
lay-ee lay-ee lay-ee

I smell your bread burnin' turn your
damper down,

If you ain't got a damper, turn your
bread a round.

Copyright 1931 by Peer International Corp.

CATHY'S CLOWN

DON EVERLY

PHIL EVERLY

I've got to stand tall

You know a man can't crawl

For when he knows you tell lies

And he lets them pass by,

Then he's not a man at all.

Don't want your love anymore

Don't want your kisses that's for sure

I die each time I hear this sound.

Here he comes, that's Cathy's clown.

When you see me shed a tear

And you know that it's sincere

Don't you think it's kind of sad

That you're treating me so bad

Or don't you even care?

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JUMP OVER

FRANK C. SLAY, JR.

BOB CREWE

We wanted to know if we were in love,

So we asked the wisest man in town,

We wanted to know if we were in love,

And this is what he said:

You wanna know when you're in love,

That's a question that's as old as time,

You wanna know when you're in love,

You can tell it in these elementary
signs:

By the light in your eyes,

The beating of your heart,

And the rhythm it puts in your feet,

A new get-up and glow

Lets the whole world know

That you're radiating quite a heat,

Happiness is in store,

So open up the door,

Time's a wastin' boy get off the line,

Jump over, jump over, shout for joy,

You've a love to last a whole lifetime.

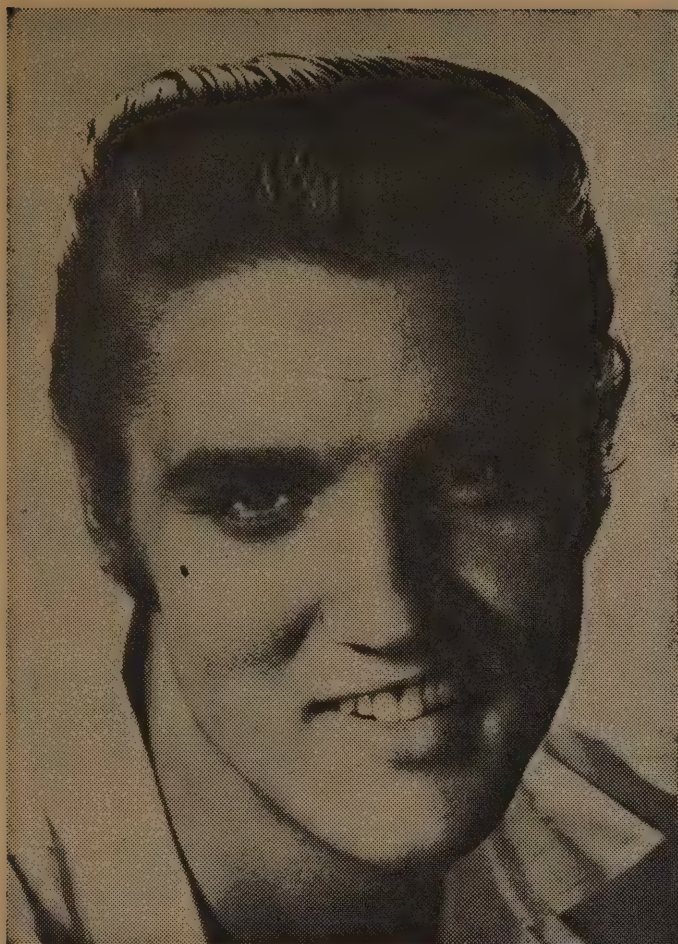
You lucky girl, you lucky boy

Meant for one another heaven knows

You lucky girl, you lucky boy

You're in love because it plainly shows.

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WHAT'S HAPPENING TO ELVIS

Has He Changed Towards His Fans And Friends?



When Elvis returned from serving his two-year engagement with Uncle Sam, his fans expected their idol to return and serve them the same fare he'd been turning out before his extended tour. Now there seems to be a little murmur running through the crowds that Elvis has gone like "short hair", that now that he's matured, he's forgotten the teeming teens who placed him on the lofty pinnacle as king of the Rock 'n' Rollers.

Is it really true? Has Elvis forsaken the kids? Has he decided that he wants a more adult audience to play to? Not for one minute.

When Elvis went into the service, he was expected to be real trouble for the doughboy brass. They were completely taken by surprise when E. P. said he'd like to be a tank jockey and not a special "service tonsiler." Elvis was an exemplary G.I. He didn't change when he went into the service and he isn't changed now — not really. Elvis was always a level-headed guy, and if success in the early days didn't change him, nothing will. Bear this in mind: Elvis was a truck driver when the trained eyes of Col. Tom Parker gleamed him. He was catapulted into a world of phenomenal loot and almost hysterical adoration . . . if that wouldn't turn the head of most young men, nothing would. And yet Elvis bore his great responsibility with the decorum of a much older man.

What seemed to start the "He's changed" furor was Elvis'

appearance on Frank Sinatra's Show. He was attired in a tux and tie, without the git. He turned down his volume and slowed down his motor, but he was still the great E.P. — the most fabulous audience exciter since Frank Sinatra himself had them clamoring in the aisles in the early 40's. The stint on Frankie's stage paid him 125,000 big clams — and that's a lot of sea food. Who wouldn't trade a leopard-skin jacket for that kind of inducement?

For any young man age brings maturity — or should. Elvis is no different; he's grown in stature as a man as well as a performer. Fans, remember you haven't seen him perform in two years, and that's mucho time for anyone to change. It certainly isn't anything for you to be disheartened about. It merely means there's a more mature but still a swingin' Elvis for you to enjoy.

Elvis has a deep and sincere feeling for his fans. He knows what they have done for him, and there is a debt of gratitude he can repay in only one way . . . singing the tunes the teens want, the way they want him to sing 'em.

"What's happened to Elvis?" He's grown a little older, a little smoother, and a lot better. Never fear, kids . . . Elvis hasn't deserted you, and we know he never will. Let us go one step further and say we predict Elvis will be an outstanding performer long after your teens have turned to twenties.

For EARL GRANT

'THE END'



**Was
Only
The
Beginning**

Earl Grant is, without exceptions the most promising talent in our current crop of young artists today. He is a seasoned performer, plays piano and organ with equal virtuosity, and possesses an outstanding singing voice.

Earl was a USC graduate student a little over two years ago. To pay his way through school, he appeared at a night club near the campus, The Pigalle, and his fame soon spread to other parts of town. To broaden his audience, he moved to an intimate club in Beverly Hills call the Hob Knob, but the clamor from his fans to return to the Pigalle brought him back to the scene of his first engagement. With the steady stream of customers standing in line each evening to see him, the club had to be enlarged three times. Although Earl received his master's degree, he felt his future was in the entertainment field, rather than that of a music teacher which had been his aim in life previously.

Earl was born in Oklahoma City in 1931, but raised in Kansas City, as his family moved there when he was still a boy. His parents were both musically inclined and took part in church choral activities. Soon Earl was accompanying them on the piano, and, whenever he had

the opportunity, on the organ. He became exposed to all types of music: church folk, jazz, and ultimately the classics, when he began to study. His varied training has helped him win acclaim as one of the most versatile performers to enter the field or show business in many a moon.

After leaving his home town of Kansas City, he attended the University of Southern California as a Music Major. Additional credits were acquired at the Kansas City Conservatory of Music, the New Rochelle Conservatory of New York, and DePaul University in Chicago. After a stint in the Army, he returned to enroll as a graduate at the University of Southern California.

The year 1958 marked the beginning of the meteoric rise of young Earl. Decca Records signed him to a recording contract in 1957, and his single pop records have appeared on the best seller charts for some time now. However, a single record could never adequately display the unique talents and versatility of Mr. Grant. Decca has also released two albums previous to this one: "The Versatile Earl Grant", a recording impression of his night club act; and "Midnight Earl", an instrumental collection featuring organ and rhythm.

Recently Count Basie met Earl for the

first time and epitomized his performance by affectionately complimenting him as one of the greatest "showstealers" he has ever seen. Basie had just attended a benefit at which many stars were present, but Earl completely fractured the audience with a performance that had them singing with him, rocking with him, and pleading with him to stay on. He always wants to please his audience, and even before they are aware of it, everyone is part of the show.

Although Earl has appeared on many local and network TV shows on the West Coast, he now has his own show KHJ-TV Mutual in Los Angeles (where he makes his home). The reviews on his performance are glowing! Currently he is at the Interlude on Sunset Strip in L.A., where he has been appearing for some time.

Earl paid his first visit to New York in the fall of 1958 to appear on four TV network shows in one week, (the only time he could spare from his TV and club commitments) including the Steve Allen Show and the Hit Parade.

To try to convey the impact of Earl's talents in a few short paragraphs would be a futile attempt. We urge you to listen. Decca is proud to have him on their roster of artists. For Earl "THE END" is only the beginning!

EV'RYBODY'S SOMERODY'S FOOL

HOWARD GREENFIELD JACK KELLER

The tears I cried for you could fill an ocean
But you don't know how many tears I cry
And tho' you only lead me on and hurt me
I couldn't bring myself to say goodbye
'Cause ev'rybody's somebody's fool
Ev'rybody's somebody's plaything
And there are no exceptions to the rule
Yes, ev'rybody's somebody's fool
I told myself it's best that I forget you
Though I'm a fool at least I know the score
But darling I'd be twice as blue without you
It hurts but I'd come running back for more
'Cause ev'rybody's somebody's fool
Ev'rybody's somebody's plaything
And there are no exceptions to the rule
Yes, ev'rybody's somebody's fool
Some day you'll find someone to really care for
And if her love proves to be untrue
You'll know how much this heart of mine is breaking
You'll cry for her the way I cried for you.

Copyright (c) 1960 by Aldon Music, Inc.

JOSHUA FIT THE BATTLE OF JERICO

MAURY LAWS

Joshua fit the battle of Jericho,
Jericho, Jericho
And the walls come tumblin' down.
Joshua fit the battle of Jericho,
Jericho, Jericho
Joshua fit the battle of Jericho,
And the walls come tumblin' down.
Now you may talk about your king of Gideon,
You may talk about your man of Saul,
But there's none like good old Joshua
At the battle of Jericho,
Up to the walls of Jericho
He marched with spear in hand.
"Go blow them ramhorns," Joshua cried,
'Cause the battle is in my hands."
Joshua fit the battle of Jericho,
Jericho, Jericho
Joshua fit the battle of Jericho,
And the walls come tumblin' down,
Well the young ram sheep horns begin to blow
The drums begin to sound
Old Joshua commanded the children to shout,
And the walls come a-tumblin' down.
(c) Copyright 1960 by Planetary Music Pub. Corp.

WHERE IN THE WORLD

JOHNNY LEHMANN

Where in the world does a heart beat for me
Where in the world can my true lover be
I dream about her, but lose her when I wake,
Living without her is more than I can take,
Where on this earth is the dream I possess
Where on this earth is my true happiness
Someday, I know I'll discover my lover,
Oh, where in the world can she be.
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tion of these art fields. Individual instruction is given by professional artists. Art textbooks, illustrated in color, come with each course.

Many former students now earn upwards from \$150 a week as commercial artists. Some earn \$25,000 a year.

Purpose of contest is to uncover hidden talent. Entries for September 1960 contest must be received by September 30. None returned. Amateurs only. Our students not eligible. Winner notified. Mail drawing today.



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ITSY BITSY BIKINI

PAUL J. VANCE **LEE POCKRISS**
She was afraid to come out of the locker
She was as nervous as could be
She was afraid to come out of the locker
She was afraid that someone would see—
Two, three four, tell the people what she wore.

She was afraid to come out in the open
And so a blanket around her she wore
She was afraid to come out in the open
And so she sat bundled up on the shore.

Two, three, four, tell the people what she wore.

Now she's afraid to come out of the water
And I wonder what she's goin' to do
Now she's afraid to come out of the water
And the poor little girl is turning blue.

Two, three, four, tell the people what she wore.

It was an ittsy bitsy, teenie weenie, yellow polkadot bikini
That she wore for the first time today
An ittsy bitsy, teenie weenie, yellow polkadot bikini.

Two, three, four, stick around and we'll tell you more.

From the locker to the blanket,
From the blanket to the shore,
From the shore to the water,
Guess there isn't any more.
Copyright 1960 by George Pincus Music Corp.

HAPPY GO LUCKY ME

PAUL EVANS **AL BYRON**
I can laugh when things ain't funny,
Ha, ha, ha, happy go lucky me.
Yeah, I can smile
When I ain't got no money,
Ha, ha, ha, happy go lucky me.
It may sound silly.
But I don't care,
I got the moonlite; I got the sun,
I got the stars above.
Me and my filly,
Well, we both share
Slappy go happy
Happy go lucky love.
Well, life is sweet.
Sweet as honey,
Ha, ha, ha, happy go lucky me.
(c) Copyright 1960 by Pambill Music, Inc.

EVERYDAY

LUIGI CREATORE **HUGO PERETTO**
MARGUERITE MONNOT
Everyday that passes by
Somewhere rainbows fill the sky
Everyday a new born baby cries
Everyday, everyday, everyday
A church bell rings
And a sparrow tries his wings
Everyday is filled with wonderful things
Everyday, everyday look all around
There are muacles
The sky, the sea, the sand
Don't be afraid of a miracle
It can come with the touch of a hand
Everyday I live, I love
And I ask the Lord above
Let this love of ours go on and on
Everyday, everyday.
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BILL BAILEY

"Won't You Come Home"

BOBBY DARIN
Hey, Bill Bailey, don't look now.
But somebody's callin you.
Who?
Why, your lady friend, that's who,
If I were you, if I were you,
I'd get my little ol' self home.
Won't you come home, Bill Bailey,
Won't you come home
She moans the whole day long,
I'll do the cookin', honey.
I'll pay the rent,
I know I done you wrong
Remember that rainy ev'nin'
I drove you out with nothin'
But a fine tooth comb
I know I'm to blame.
Ain't it a shame
Bailey, won't you please come home.

Go man! Oh, I like it like that!
Play some more! Yeah!
Hey Bailey, let's go on home
One more time, hear!
(c) Copyright 1960 by Adair Music, Inc.

I KNOW ONE

JACK CLEMENT
When all your loves have ended
When all your friends have flown
Who'll be around to want you
When all your loves have gone
Only a fool would do it
After the way you've done
But how many fools would have you
I know one

This fool keeps wondering why
He fell in love at all
But you might meet this fool around
In case you fall
After the party's over
And you've had your fill of fun
If you need a fool to forgive you
I know one

You never know, you might be lonely
When all your loves have missed
It wouldn't hurt to keep an extra
Who longs to be on your list
After your heart's been broken
And needs a place to run
If you'll take a fool who loves you
I know one
Yes, I know one
Mmm. mmm. I know one.
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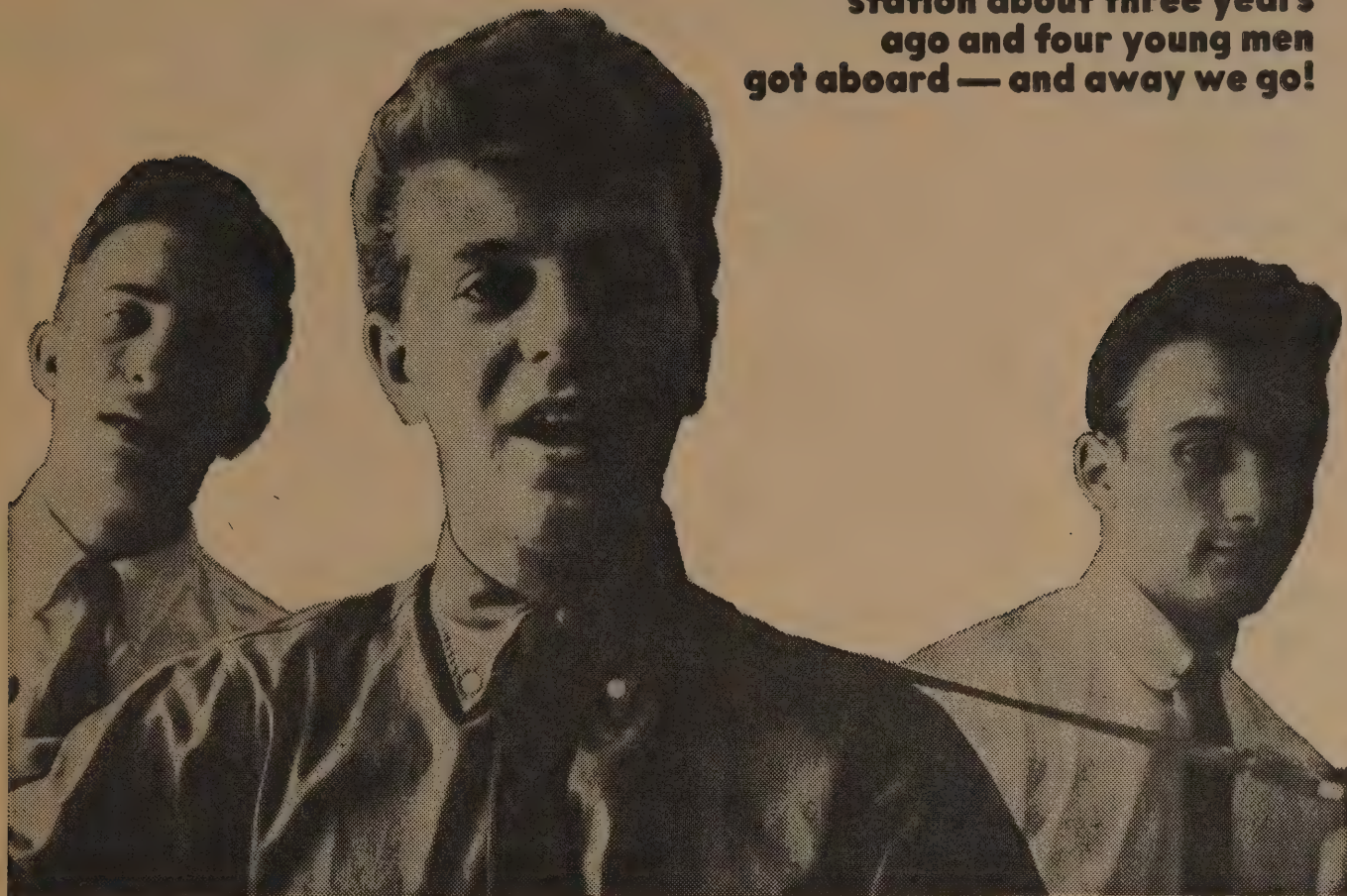
I'M COMIN' HOME

CHARLIE RICH
Well it's so very hard
To have to leave the one you love
And you get more lonely
With each passing day
It's so lonely just sitting there
And dreaming of that girl
A thousand miles away.

Yes, it's still lonely
Having just her picture here with me
And I know I just can't stand it any more
I'm gonna leave here right now
And go back where I ought to be.

Goin' home to the girl that I adore
Well ev'ry time I hear her sweet voice
On the telephone
Then I know I just can't stand it another day
I'm gonna call right back
And tell her that I'm coming home,
Call her back and say I'm comin' home and stay
Call her back and say I'm comin' home and stay.
Copyright 1960 by Knox Music, Inc.

The New York City IRT subway came to a halt at a Bronx station about three years ago and four young men got aboard — and away we go!



The Story Behind Dion & The Belmonts

The New York City IRT subway came to a halt at a Bronx station one day about three years ago, and four young men got aboard. They sat down and pulled copies of music from their pockets. A moment later, the four were harmonizing a current hit. The few passengers in the car glanced their way and smiled as they switched to a tender ballad.

The foursome, officially tagged Dion And The Belmonts, have come a long way since their subway singing days. Made up of Bronx boys — they took their name from Belmont Avenue in the Bronx — they've scored sensationally with Laurie discs ranging from rock 'n' roll to tender ballads.

With personal appearances on many TV programs, as well as cross-country record hops under their belts, these fellows have zoomed well past the first plateau in show business. It's easy to see the secret of their success once you meet them and watch them in action.

The boys have a natural aptitude for music, a special feeling for each song — whether it's a toe-tapping tune or a slow melody — and a style all their own.

"Their singing is dynamic, spontaneous and effervescent, and what's more, they look like they're having fun," is the way one enthusiastic observer put it. Dion and The Belmonts are having fun. The boys are serious about their career, but they know the lighter side of life. Their musical talent is matched by a touch of comedy.

"When they're together," says an associate, "they can do some of the funniest routines. On or off stage, their antics are as infectious as a whiff of laughing gas. Even if the joke is on you, you end up laughing loudest of all!"

Let's take a closer look at the talented foursome:

Handsome, curly-headed Dion, 20, year-old and leader of the group, was born and bred in show business. His dad was an entertainer, and young Dion made his professional debut

at age 11 on the Paul Whiteman radio show. He's been singing since he was five and began strumming the guitar soon after. Now he often accompanies the group, or plays for his own relaxation. Dion, who has an almost insatiable curiosity about all phases of the entertainment field, spends hours pouring over books on the subject.

Fred Milano, 20, tall, lanky brown-haired youngster, sings second tenor. A graduate of the Monroe School of Business, he studied the piano, and although an accomplished classical pianist, he performs equally well on current hits! A neat dresser, he loves clothes and is continually filling out his fashionable wardrobe. Freddie's an expert swimmer, shares Dion's enthusiasm for water sports.

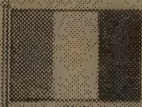
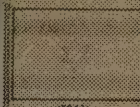
"Low" man on the team — in pitch only — is Carlo Mast-rangelo, the bass. Twenty-two-year old Carlo, a graduate of Roosevelt High School, was a drummer with his own trio before he decided on a career in singing. He still flips the sticks every once in a while with the group. If Carlo has a weakness, it's for buying shirts. His closets bulge with them.

Tenor Angelo D'Aleo, youngest member at 19, seems to be the mainstay of The Belmonts. "When the others start kidding around too much," says a friend, "quiet Little Angelo says one or two words and they calm right down. They really respect him."

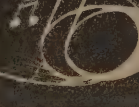
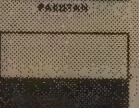
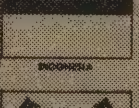
Currently, Angelo is in the Navy. But he appears with his buddies during leaves. A lover of classical and popular music, Angelo has been praised for faultless pitch in a wide singing range.

Dion and The Belmonts have been performing together for almost three years. They were singing separately until Laurie talent scouts had a hunch they'd be a sensation as a team.

It seems that Laurie Records' hunch paid off!



All Time FAVORITES



THE STREETS OF LAREDO

(Original Spanish Lyrics) RAY EVANS
JAY LIVINGSTON

En las calles pase desolado en Laredo
Y yo tuve poco valor sin amor en mi
corazon
De repente encuentre toda cosa en
Laredo
En las calles yo te vi, y perdi mi
corazon
Tu beso me fascino, y tus ojos hablaron
de amor
La luna nos demonstro
Que los sueños superan dolor!
Ya las calles se ven como cielo en
Laredo
Descubri la linda flor de mi amor aqui.
Copyright 1949 by Famous Music Corpor-
ation

PASSE

(Original French Lyrics)
JEAN SABLON JEAN GEIRINGER
EDDIE DE LANGE CARL SIGMAN
JOSEPH MEYER

Je sais bien que des que tu m'as quitté
Tu as essayé de ne pas me rencontrer,
Mais l'espoir resta dans mon cœur
Que tu reviendrais, mon bonheur.
En revant du passé j'entends une
melodie tendre
Dis-moi si ton cœur peut l'entendre
Sans s'emouvoir?
C'est tout notre passé dont le souvenir
me caresse
Et soudain je revis l'ivresse d'un doux
espoir,
Pourquoi chercher à nous décevoir
Pourquoi refuser de me revoir?
N'attendons pas demain rien ne peut
changer notre destin
L'amour nous appelle
Tout à coup la vie recommence,
A l'écho de notre romance passée.
Copyright 1942 & 1946 by Leo Feist, Inc.

MARIE LAURENCE (MARIA MIA)

(Original French Lyrics) G. D'ANZI
JACQUES PLANTE

Marie Laurence dans une reverance
Presente au monde la grace blonde de
ses vingt ans
Mais sa jeunesse se voile de tristesse
Sous les sourires son cœur soupire de
temps en temps
Si quelque chose te rend morose c'est
je suppose
D'être sur terre trop solitaire;
Nulle amourette je le regrette ne met,
fillette,
Ton cœur en fête au long des jours,
Marie Laurence douce fleur d'innocence
Prie la Madone qu'elle te donne un
tendre amour.
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Corp.

THE STREETS OF LAREDO

RAY EVANS
JAY LIVINGSTON
I was way, way down near the border
Roaming aimless and free;
Ay, ay, ay, ay, ay, ay,
That's where love caught up with me.

I was just ramblin' through, through
the streets of Laredo,
Just another stranger that day on my
way to anywhere.
She was wanderin' too through the
streets of Laredo,
Those adobe walls so old turned to
gold I saw her there.
She smiled at me passing by,
And her eyes spent a moment with
mine;
Then all at once, ay, ay, ay,
Seems the view took a new kind o'
shine!
Now we never will roam from the
streets of Laredo
Never want to lose the spell for here
we fell in love.
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PASSE

EDDIE DE LANGE CARL SIGMAN
JOSEPH MEYER

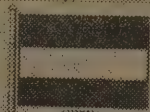
Can our love be passe'
When you seem kind of lost without me
And I've that lonely look about me,
How can it be?
Can our love be passe'
When you still haunt familiar places
And ev'ry dream of mine embraces
your memory?
You try to dance with someone new,
Darling I do too but we're bored to
tears,
Why are you and I only passers by,
Wasting precious years?
Why can't we start over,
Oh, heaven knows there must be some
way,
A love like ours just can't be passe',
sweetheart.
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MARIA MIA (MARIE-LAURENCE)

G. D'ANZI
CARL SIGMAN

Maria mia, my little ray of sunshine
I really live for a while whenever
You smile for me
Maria mia, you're beautiful to look at
More lovely each time we meet
How sweet can a sweetheart be
Are those the rose colored lights
Of dreamtinted nights that dance in
your eyes
Oh could it possibly be
I see romance in your eyes
And could it possibly be you're
promising me a heaven ahead
Though no encouraging word
has yet been said
Maria mia, to know you is to love you
My dreams are waiting for you to tell
me you're truly mine.
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te Foreign Songs



ON S'ETAIT DIT (When Lights Are Low)

(Original French Lyrics)
R. BRISSON
TED HOEHLER
Ce fut un beau songe
Que celui de notre amour,
Rien qu'un joli mensonge
Qui ne dura qu'un jour
On s'était dit par un beau soir d'été
Qu'on s'aimerait, oui, pour toujours,
Mais, un jour pourtant, tu m'as quitté
Sans même me laisser un espoir de
retour;
Et je n'ai plus qu'un souvenir au
cœur
De tes caresses, de tes chers baisers;
Mais je m'endors dans le passé
Qui m'a donné tant de bonheur.
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renewed.

WHEN LIGHTS ARE LOW

GUS KAHN
TED FIORITO
TED HOEHLER
We met, we loved, we parted,
Far away and long ago
And tho' I seemed light-hearted
I wonder if you know.
When lights are low, you steal into my
heart
And linger like a melody
Tho' I know 'twas best that we should
part,
We meet within the garden of my
memory
When lights are low, the dewdrops on
the rose,
Are tears for all the wasted years it
seems,
I miss you so, when lights are low,
And I'm all alone with my dreams.
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ONLY TRUST YOUR HEART

(Original Italian Lyrics)
JOHN DENTATO
NICHOLAS BRODSZKY
Le stelle, la luna,
Nel cielo cambian così,
Credi al tuo cuore,
Le dolci parole
Potranno aspirare così,
Credi al tuo cuore,
I baci d'amore, riscaldano il cuore,
Ma non credere i baci d'amor,
Credi al tuo cuore,
Promessa potranno cambiare così,
Credi al tuo cuore.
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ONLY TRUST YOUR HEART

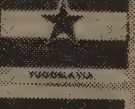
SAMMY CAHN
NICHOLAS BRODSZKY
The stars may deceive you,
May vanish and leave you,
Be smart, only trust your heart,
The breeze softly sighing,
In truth may be lying,
Be smart, only trust your heart,
The warmth of her kisses
May teach you what bliss is,
But this is a faithless lover's art,
Only trust your heart,
Not the far light that comes from the
starlight,
Be smart, only trust your heart.
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FLORES NEGRAS (You're The Moment Of A Lifetime)

(Original Spanish Lyrics)
SERGIO DE KARLO
Me hacen dano tus ojos
Me hacen dano tus manos
Me hacen dano tus labios
Que saben fingir
Ya mi sombra pregunto
Si esos labios que adoro
En un beso sagrado podran mentir
Y aunque viva prisionero
En mi soledad mi alma te dira te
quiero
Nuestros labios guardan flama
De un beso voraz
Que no olvidaras manana
Flores negras del destino
Nos apartan sin piedad
Pero el dia vendra en que seas
Para mi nomas nomas.
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Publications, Inc. Sole Selling Agent, Southern
Music Pub. Co., Inc.

YOU'RE THE MOMENT OF A LIFETIME

SERGIO DE KARLO
RAY CHARLES
It's so hard to reveal now
How elated I feel now
It's so hard to describe
Why I act like I do
I recall my sensations
At the wonders of nations
But there's none to compare
To the sight of you.
You're the moment of a lifetime
You're the gentle sigh of a lullabye at
moontime.
You're the moment of a lifetime
You're the tender light of a starry night
in June time
Just to know you is to love you
And to love you is divine
You're the moment supreme of a life-
time
Tell me you'll be mine all mine.
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The World Of Wayne & Shuster



Have you heard the one about the Roman (circa 100 B. C.) who walked into a cafe on the Via Appia and ordered a Martinus?

"You mean Martini," said the bartender.

"If I want two I'll ask for them."

With 12 appearances on "The Ed Sullivan Show" scheduled this season, six hour-long spectacles of their own for the Canadian Broadcasting Corporation, originating from Toronto, and an undetermined number for the BBC, Look Magazine had suggested that "they might be expected to employ the ingenuity, invention or memory of any available gag writer. Instead, they remain do-it-yourself comedians."

"When in need of material," the article continues, "they lock themselves in Shuster's study and work eight-hour days until they have completed one of their topical sketches. Part slapstick, part satire, the routines have contributed handsomely to the Sullivan Show's continuing popularity and to Wayne's and Shuster's burgeoning fame and earning power."

The four skits included in their album debut for Columbia (from a repertoire of over 100) are among the most popular from their appearances on the Sullivan show:

"A SHAKESPEAREAN BASEBALL GAME" — This hilarious account of North America's favorite sport is a good example of the lengths W&S will go to establish the authenticity of their material. Preparation included reading almost every play Shakespeare wrote, visits to all three Stratford Festivals (Canada, England, Connecticut), and weeks of Shakespearean conversations at home to assimilate the vocabulary, idiom and metric style. The result was so successful that requests for copies of the script continually pour in, especially from high school and college teachers anxious to prove to students that Shakespeare is not mumbo-jumbo to anyone who will take the trouble to listen.

"FRONTIER PSYCHIATRIST" — This is best described in their own words — "an adult western to end all adult westerns." Bad guys are merely maladjusted, and the psychiatrist's couch replaces the gun.

Wayne and Shuster are assisted in this recording by seven supporting actors: John Griggs, Bill Lipton, Lester Rawlins, Paul Kligman, Ben Lennick, Sylvia Lennick, and Bob Bryden. The background music, composed and arranged by Johnny Dobson, is conducted by Frank De Vol.

RIVER, STAY 'WAY FROM MY DOOR

MORT DIXON HARRY WOODS

You're just a lonely little river,
But I have heard somebody say
That some day you may sweep my home
away

So roll along, you lonely river
And find your way out to the sea
I don't bother you don't you bother me:

You keep goin' your way.
I'll keep goin' my way
River, stay 'way from my door
I just got a cabin you don't need my
cabin

River, stay 'way from my door
Don't come up any higher,
I'm so all alone leave my bed and my
fire

That's all I own
I ain't breakin' your heart,
Don't start breakin' my heart
River, stay 'way from my door.

There's ain't no use in your pretendin'
That you don't hear me 'cause you do
And you know it's you that I'm talkin'
to

If you don't stop 'twill be the endin'
I'm beggin' you on bended knees
Just leave me alone won't you listen.
please:

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Inc.

YOUNG EMOTIONS

DAVID LIVINGSTON

Young emotions are mixed emotions
For it's a world where love and con-
fusion reign

A world of hope and laughter and
tears and pain

At times a gentle breeze and a
hurricane

A world full of doubt, but love works
it out

Young emotions are strange emotions
For though we're brave sometimes we
are so afraid

But knowing there are memories to be
made

We'll face each new tomorrow, dear
undismayed

For our love will keep us together
And our love will help us to weather
These young emotions.

Copyright 1960 by Nelson Music

IS THERE ANY CHANCE

MARTY ROBBINS

Is there any chance
You and I could start all over
Could you say I tried
Is there any chance

That you may be
Still a little bit in love with me
Do I feel it when we say hello
Or is it just because I'm hoping so

Do you still have faith in our romance
Will you tell me, is there any chance
Is there any chance

Your heart may try to trust again
The heart that made you cry
Is there any chance

You might forget
Oh, you must, for how else can I live
Is there any chance.

(c) Copyright 1960 by Marizona Music, Inc.

YOURS TRULY

DAVE BARTHOLOMEW

Gotta go to call that number,
Gotta see if she's at home,

Yours truly, I love that woman,
And I'm never more to roam,

Oh yes, I'm going to settle down,
I'm gonna stop being such a clown,

Yes, I'm in love, love, love, love, love,
And I'm going to settle down.

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| 2. Heartaches By the Number | 6. It's Time To Cry |
| 3. I've Been Around | 7. Danny Boy |
| 4. Uhl Oh! | 8. Be My Guest |

HERE ARE THE TITLES SET #7

- | | |
|-------------------|---------------------------|
| 1. Teen Beat | 5. The Angels Listened In |
| 2. Mr. Blue | 6. Worried Man |
| 3. Don't You Know | 7. Feels Half of Fame |
| 4. Lonely Street | 8. Seven Little Girls |

HERE ARE THE TITLES SET #6

- | | |
|--------------------------------|--------------------------|
| 1. Red River Rock | 5. Just Ask Your Heart |
| 2. Smooth Operator | 6. Sea of Love |
| 3. Poison Ivy | 7. Till I Kissed You |
| 4. Put Yo' Head On My Shoulder | 8. Thank You Pretty Baby |

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| 2. Beyond the Sea | 6. Baby You've Got What It Takes |
| 3. Let It Be Me | 7. Where Or When |
| 4. County Boy | 8. Handy Man |

HERE ARE THE TITLES SET #9

- | | |
|-----------------------------------|------------------------------|
| 1. The Big Hurt | 5. Pretty Blue Eyes |
| 2. El Paso | 6. Running Bear |
| 3. Way Down Yonder in New Orleans | 7. You Got What It Takes |
| 4. Among My Souvenirs | 8. Village of St. Bernadette |

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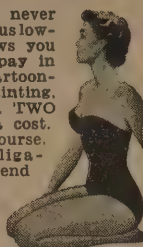
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Says Miss Midriff
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\$1.00 each

LONELY WEEKENDS

CHARLIE RICH
Will I make it all right
From Monday morning till Friday night
Oh, this lonely weekend
Since you left me
I'm as stormy as I can be
Oh, this lonely weekend

You said you'd be good to me
Said our love would never die
You said you'd be good to me
But baby, you didn't even sigh

Will I make it all right
From Monday morning till Friday night
Oh, this lonely weekend
Since you left me
I'm as stormy as I can be
Oh, this lonely weekend.
Copyright 1960 by Knox Music, Inc.

HE'LL HAVE TO GO

J. ALLISON A. ALLISON
Put your sweet lips a little closer to the phone
Let's pretend that we're together all alone
I'll tell the man to turn the juke box way down low
And you can tell your friends there with you he'll have to go

Whisper to me tell me do you love me true
Or is he holding you the way I do?
Tho' love is blind make up your mind
I've gotta know should I hang up
Or will you tell him he'll have to go

You can't say the words I want to hear
While you're with another man
If you want me, answer "yes" or "no"
Darling I will understand

Put your sweet lips a little closer to the phone
Let's pretend that we're together all alone
I'll tell the man to turn the juke box way down low
And you can tell your friend there with you he'll have to go.

(c) Copyright 1959 by Central Songs Inc

NIGHT

JOHNNY LEHMAN HERB MILLER
Night, here comes the night,
Another night to dream about you.
Night, each lonely night,
The only time I'm not without your kisses,

Once more I know what bliss is,
Comes night, my darling you're gone,
But you come back into my arms each night.

Copyright 1960 by Pearl Music Co.

WHAT AM I LIVING FOR

FRED JAY ART HARRIS
What am I living for, if not for you.
What am I living for, if not for you.
What am I living for, if not for you,
Oh, nobody else, nobody else will do.

What am I longing for each lonely night,
To feel your lips to mine,
To hold you mine;
You'll be the only girl
My whole life through,
Oh, nobody else, nobody else will do;
I want you close to me,
That's all I know,
I want you all the time,
Because darling, I love you so;
What am I living for, if not for you,
What am I living for, if not for you,
What am I living for, if not for you,
Baby, nobody else, nobody else will do.
Copyright (c) 1958 by Progressive Publishing Co., Inc.

LOVE YOU SO

RON HOLDEN
My darling I love you so
More than you'll ever know
Each night I kneel and say a prayer
Hoping when I wake you'll still be there
I need your love with all my heart
Promise me we'll never part
We have a love that's sure to be
True love for all eternity
Always remember my love is true
No matter what I may do
Stay no matter what I may do
Stay in this heart of mine
Until the very end of time

My dearest I beg of you
Return this love so plain and true
I asked the Lord up above
There'd never be another love
No matter what I may do
Remember my love is true
We have a love that's sure to be
True love for all eternity.
Copyright 1960 by Maraville Music

YOU DON'T KNOW ME

CINDY WALKER EDDY ARNOLD
You give your hand to me and then you say hello,
And I can hardly speak, my heart is beating so,
And any one could tell you think you know me well,
But you don't know me.
No, you don't know the one who dreams of you at night
And longs to kiss your lips
And longs to hold you tight.
To you I'm just a friend,
That's all I've ever been.
But you don't know me.
For I never knew the art of making love,
Though my heart ached with love for you.
Afraid and shy, I let my chance go by.
The chance you might have loved me too.
You give your hand to me
And then you say goodbye.
I watch you walk away beside the lucky guy.
To never, never know the one who loves you so;
No, you don't know me.

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AT MY FRONT DOOR

JOHN C. MOORE EWART G. ABNER, JR.
Crazy little mama come knocking
Knocking at my front door, door, door.
Crazy little mama come knocking
Knocking at my front door crazy little mama come knock, knock, knocking
Just like she did before.
I woke up this morning with a feeling of despair
Looking for my baby and she wasn't there
Heard someone knocking and much to my surprise
There stood my baby and looking in my eyes
Crazy little mama come knock, knock, knocking
Just like she did before.
If you got a little mama, and you want to keep her neat
Keep your little mama, off my street
The same thing will happen like it did before
She'll come knock, knock, knocking at my door
Crazy little mama come knock, knock, knocking
Just like she did before.
Copyright 1955 by Tollie Music, Inc.

Meet RCA's Monty Babson



Guesting on the "Big Beat Party", Monty finds time to chat with singer Sunny Gale. Whatever they're saying must be of a serious nature, as evidenced by somber look of fans.



Monty knows now what it feels like to visit a beauty parlor, and he doesn't like it. But that's the price you have to pay to look your best for TV appearance.



A charming grin goes along with Monty's obvious taste for things musical. Even the restaurant he frequents is called the "Arpeggio". That's Jimmie Palmer on right.

Monty Babson, born and raised in London, started his musical career as a drummer with the high school band. After graduating from school, he appeared with many small combos in local London supper clubs.

It is strange that Monty's singing career was started, not by intent, but rather through the merest chance occurrence while playing at the Stork Room. The owner of the club decided to add a vocalist, so, as circumstances had it, Monty was elected to perform the singing chores. At the beginning, Monty was quite hesitant, since this was a facet of show business that was entirely new to him, and he wasn't sure he had what it took. However, his anxieties were spurious. It was only expected that his voice be adequate, but, as it turned out, he was to have an exceptional talent for singing.

Needless to say, this arrangement worked out amazingly well for all parties concerned, especially for Monty, as he was later to discover.

One night Lee Magid and Della Reese heard Monty sing at the Stork Room and were overwhelmed by his voice and personality. Soon after, they persuaded him to make a "demo" record, which Lee eventually got Jubilee Records interested in. A few months later, Lee returned to London with a Jubilee A & R man and cut a tape, using special material by Reg Owen of "Manhattan Spiritual" fame, who also did the conducting and arranging.

Released a few weeks later as a single entitled "Things Money Cannot Buy" and "All Night Long", it brought Monty speedy recognition and an appearance on the Jack Paar Show.

Since this time, Monty has been signed to a recording contract by RCA Victor Records, and his most recent recordings are: "So The Story Goes" and "Quarter To Five", both contenders for top disc-honors!



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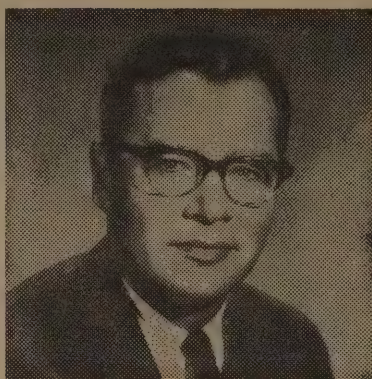
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ROSS HUNTER

"I never met a woman who would
leave dirty dishes in a sink to go to
a movie showing a woman washing
dishes," says Ross Hunter, one of Holly-
wood's most successful young motion
picture producers. Still in his-thirties,
Ross has already produced three of the
top box-office hits in his studio's his-
tory: "Magnificent Obsession," "Imi-
tation Of Life" and "Pillow Talk."

His secret? He loves women, under-
stands them... and knows how to
make movies they flock to see.

Ross Hunter is convinced that what-
ever kind of movie a woman views, she
wants it served up with a dash of glam-
our. This is a pretty unconventional
theory for today. Now there is a strong
trend toward "realistic" movie... the
grimmer the better. But women just
don't like 'em, according to Ross.

"I think today's audiences miss the
glamour of the early movies. How can
a woman be thrilled by watching screen
lovers kiss when she knows that the
leading lady's hobby is making lasagna
... and the male idol raises turnips?"

"If I had my wish," Hunter continues,
"glamorous beauties would still slink
along Hollywood Boulevard with leo-
pards on the leash, stars' bathtubs would
be of spun gold, and Hollywood would
have a skyline of ivory towers."

Unfortunately for women who cluck-
ed with disapproval over the old Holly-
wood hijinks... but were wickedly
thrilled by them... that era is over.
Today's stars marry, raise families,
lead quiet domestic lives... and the
fan magazines report what goes on in
the kitchen.

But when Ross Hunter makes movies,
he sees to it that Mrs. Jones gets the
glitter she craves. The sets are lavish,
the stars fabulously gowned, jeweled,
and furred. In Hollywood, Ross is "the
last of the big-time spenders"... and
the ladies lap it up.

When he shot "Pillow Talk," he gave
Doris Day a wardrobe that made every
woman in the audience want to snatch
the clothes right off the screen. The
plot was sure-fire for arousing feminine
glee: a smart girl traps a reluctant
bachelor into marriage. Before he knows
what's hit him, the noose is tied.

Women howled with laughter...
but they were aware, every second, of
the luscious clothes. And it added to the
total enjoyment.

He established the same glamour
formula earlier with "Imitation Of
Life." This was heart-rending drama...
and while women wept, they viewed,
through misty eyes, Lana Turner's
wardrobe. They sobbed at the tragic
plot... envied the clothes... and had
a thoroughly enjoyable "night out."

In his newest film for Universal-In-

ternational, "Portrait In Black," Hunt-
er again covers the Tuner chassis with
clothes that leave 'em gasping. Lana
wears \$1,174,000 worth of jewelry, 14
spectacular Jean Louis gowns, and a
\$5,400 blue mist mink coat. It's a sus-
pense film... and these are conven-
tionally shot in stark black and white.
But Ross felt that only Technicolor does
credit to Lana's charms. For the movie,
her hair is tinted "champagne blonde"
tipped with platinum.

"There's no rule that says a mystery
can't be glamorous," Ross says. "A
slaying in a barren cold-water flat is
no more realistic than murder in a
mahogany-panelled drawing room. There
is just as much excitement in muffled
footsteps on an Oriental rug as the
squeak of shoes on a wooden stairs."

"Lana Turner is one of the most
beautiful women in the world. When I
get her in front of the camera, I build
for her the beautiful world in which she
belongs."



Ross Hunter knows how to captivate
audiences, especially women. Above
is picture of Lana Turner, who is
really outstanding in "Portrait In
Black". The dress she is wearing is
part of ensemble she wears in movie.

THE MAN WHO UNDERSTANDS WOMEN

And it goes without saying it will be the kind of world every woman in the audience thinks she belongs in, too!

Ross Hunter got his understanding of the feminine mind from years of loving observation. He is a man of great perception and sensitivity . . . and no psychology book for women is too formidable for him to wade through. At an early age, he questioned the dogma that women are mysterious creatures . . . couldn't be understood by men. He was determined to arrive at an understanding of women . . . and he's been making a survey of what makes them tick ever since.

Real life, he thinks gets pretty grim for the average housewife. She owns her home . . . but in many ways her home owns her. Life is a dull round of beds to be made and diapers to be changed. Her escape? The organized daydreams of novels, TV, popular music . . . and especially movies.

Her glamour comes to her second hand . . . but she needs it badly and it

ads color to her life. When a woman sees a beautiful screen star, dressed to the teeth in exquisite gowns and jewels, her own life takes on color. She is that movie star . . . the dresses hers, the jewels hers, the furs hers. The lady in the audience lives, for the moment, in the penthouse or the mansion.

She returns to her own life, from her journey into fantasyland, refreshed and elated, charmed by an escape, however fleeting, into a rosy world.

And if everyone in the movie "lived happily ever after," so much the better . . . perhaps she will live happily ever after!

It's perfectly healthy, perfectly normal escapism. And Ross Hunter, the man who understands women, is a modern wizard. He makes women laugh, he makes them weep . . . and he makes them part of a glittering world they can participate in for a fleeting moment. They can take a vacation from themselves . . . and, like all travelers, be glad to be home again.



One of the most important parts of film-making, according to Ross Hunter, is the wardrobe. Here he discusses the dazzling creations Lana will wear in "Portrait In Black" with Lana and famed fashion designer, Jean Louis.

DO YOU SIN WHEN YOU SPEAK?

A noted publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint the readers of this paper with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 1656, Chicago 14, Ill. A postcard will do.

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Around The Clock

with

FRANK DE VOL



Frank De Vol, Columbia's Musical Artists and Repertoire chief; has more lives than the proverbial cat.

Arranger, composer, conductor, A&R man, actor, singer, pianist, writer, comedian, and instrumentalist (he plays every band instrument except the oboe, English horn, bassoon and harp), Frank manages to indulge them all by dint of a personality that thrives on pressure. It is not unusual for him to work around the clock, curling up on a piano bench in his office for a much-needed cat nap.

With 25 years in show business Frank De Vol is a national institution. One of the most successful names in the recording business, he has provided background arrangements for such top stars as Doris Day, Tony Bennett, Johnnie Ray, Polly Bergen and many others, has recorded over 100 albums and singles to date with his famous Rainbow Strings. Conductor of numerous radio and television shows, he has also composed musical scores for several Hollywood films, including "The Big Knife" (which he wrote in 13 days, recorded in 7 hours) and "Pillow Talk" (nominated for the Academy Award's Best Musical Scoring). For his comedy

skits on the Rosemary Clooney Show (TV) he was nominated for an Emmy, and he has also appeared with Dinah Shore and George Gobel.

Born in Moundsville, W. Va., he moved with his family to Canton, Ohio, four years later, haunted the Grand Opera House, where his father, violinist and composer, led the pit band. At nine, Frank helped his father in the music library, numbered pages, patched torn music sheets, and cued the band in its accompaniments for silent films. Already a pianist and violinist, he soon mastered the French horn, clarinet, saxophone, flute and trumpet, and wrote his first musical score at the age of sixteen.

In 1939 Frank was featured with the George Olsen-Ethel Shutta troupe, later joined Horace Heidt as singer-instrumentalist. For a brief time he was arranger for Alvino Ray's Band, then returned to Heidt in 1940 as chief arranger and conductor. After World War II, Frank settled down in Hollywood to compose and conduct for films, radio, television and recordings. Columbia signed him in 1957 as West Coast Musical Director, and transferred him to East Coast operations last November.

SIXTEEN REASONS (Why I Love You)

BILL POST **DOREE POST**
The way you hold my hand, your
laughing eyes
The way you understand, your secret
sighs
They're all part of sixteen reasons
Why I love you
The way you comb your hair, your
freckled nose
The way you say you care, your crazy
clothes
That's just half of sixteen reasons
Why I love you
Snuggling in the car, your wish upon
a star
Whispering on the phone, your kiss
when we're alone
The way you thrill my heart, your
voice so neat
You say we'll never part, our love's
complete
Those are all of sixteen reasons
Why I love you.
Copyright 1959 by American Music, Inc.

DECIDED BY THE ANGELS

FRANK C. SLAY, JR. **BOB CREWE**
It started on a blind date for a picture
show.
I was delt a kind fate,
Why I'll never know,
'Twas decided by the angels,
Decided by the angels,
Angels, angels, angels, angels, decided
by the angels
Ooh, I couldn't watch the movie,
Both eyes were stuck on you,
My throbbing heart said to me,
Your dreams are coming true,
Decided by the angels,
Decided by the angels,
Angels, angels, angels, angels, decided
by the angels
Ooh, after the show, hand in hand
As if by magic or heavenly plan,
We found love, precious love.
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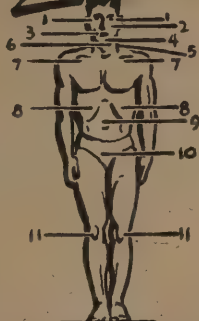
SOMEONE LOVES YOU, JOE

LARRY KOLBER **NORMAN STRASSBERG**
Someone loves ya Joe, someone cares
No more cryin' Joe, no more tears
Someone loves ya Joe.
No more heartaches Joe, no more pain
Soon the sun will shine, no more rain
Someone loves ya Joe.
Soon you'll find her Joe, bye and bye
Keep your chin up Joe, head up high
Soon you'll see her Joe, she'll come by
Soon you'll find her Joe.
You'll be happy Joe, wait and see
You'll be happy Joe, wait and see
Take my hand and come, go with me
I'm that someone, Joe.
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Monument Music, Inc.

CRADLE OF LOVE

JACK FAUTHEREE **WAYNE GRAY**
BRITE ROCK
Well rock-a-bye baby in the tree top,
When the wind blows, the cradle will
rock,
So rock-a-bye baby in the tree top.
When the wind blows, (blows).
Well Jack be nimble, Jack be quick,
Jack jumped over the candle stick.
He jumped so high up above,
He landed in the cradle of love.
Hi diddle diddle, the cat and the fiddle.
The cow jumped over the moon;
On, on her way down, she met her
turtle dove,
Said let's go rockin' in the cradle of
love.
Jack and Jill went up the hill
To get a pail of water,
Jack fell for Jill and gave her a shove
And landed in the cradle of love.
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ENTER CONTEST NOW!

Out in the mid-west folks talk about handsome Andy Mastro with awe, because this talented young singer does more than merely have the girls swoon over him — they plain and out faint dead away when Andy gives out with full steam ahead. Andy, who has been tagged a combination of Sinatra-Valentino-Como, hails from Chicago, where he has been featured in night clubs throughout the area. He recently got his recording opportunity on Panlin Records with the two srtong winners dubbed "Tic-A-Tock" and "What On Earth."

Andy is blessed with a distinctive voice and style. He has an enjoyment for singing which captivates his audience and a sense of rhythm that sets toes tapping whenever he beats it out. But it wasn't until last March that Andy found women were fainting over him. It first happened at the Waldorf-Astoria when Andy sang at a benefit luncheon. The crowd was comprised of women only, so Andy decided to sing only love songs. Along about the middle of

"Prisoner Of Love", a woman of about 40 sobbed "Andy, Andy stop it", and she keeled over in a faint. A few moments later another lady passed out, and the women were all screaming and yelling for more, just like the bobbysoxers they all complain about.

Since his experience at the Waldorf last March, Andy has been sticking mainly to love songs on his singing engagements. He has found he effects the gals the same way no matter where he works. It has gotten to the point where he has a bodyguard to protect him from men who become jealous of him. They resent the effect he has on their girl-friends.

Now, you have an opportunity to win a date with Andy Mastro in Chicago. Simply send in a letter of not more than 100 words telling "Why I'd Like To Have A Date With Andy Mastro." The winner will receive an all-expenses paid trip to Chicago and a date with Andy Mastro. How about it girls? Write to ANDY MASTRO, HIT PARADER, DERBY, CONN. — and good luck to all!

TROUBLE IN PARADISE

BILLY DAWN SMITH ALLYSON R. KHENT

Callin' all angels, callin' all angels,
ooh
Callin' all angels, callin' all angels,
ooh

There's trouble in paradise
My turtle dove's taken wings
There's trouble in paradise
The birds no longer sing
Some devil told my angel a lot of lies
And now my tears are fallin'
Like raindrops from the skies
There's trouble in paradise
The stars no longer shine
There's trouble in paradise
'Cause she's no longer mine
That devil told my angel I've been
untrue

Won't somebody help me please,
Tell me what to do
Mr. Moon, Mr. Sun, tell her she's the
only one

Guide her with your lovely light
Back into my arms tonight
There's trouble in paradise
And heaven's not the same
The angels sit and cry
They say it's such a shame
They'd like our love to be just like
before
Then the trouble in paradise will be no
more.

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NOBODY KNOWS

DAVE BARTHOLOMEW

Nobody knows trouble I've seen
Nobody knows but poor little me
'Cause love has been so low down
Can't stand misery,
Oh, Adam, first man on earth
It was a woman who first gave birth
Ever since that time, baby
Sin has been upon this earth.

You know, baby, they say
There's more than one way to skin a
cat
But, Mary, that jive you're puttin'
down

I ain't gonna go for that
For love has been so low down
That it's just got my head goin' 'round
and 'round
See what I mean?

They say that all's fair in love and
war

You've got more nerve woman
Than anyone I ever saw
Can't stand no more, baby
Goin' back to my ma and pa.
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FOR EVERY BOY

SHIRLEY WOLFE SY SOLOWAY

For every boy, there must be a girl to
cling to

For every boy, a girl that his heart
can cling to

I wonder who will be, the special girl
for me

Someone who'll love me, keep dreaming
of me only,

For every boy, there must be a girl to
walk with

And when he's blue, somebody that he
can talk with

Someone to hold his hand, and always
understand

Who won't deceive him, and never
leave him lonely

I hope and pray that you'll be the girl
Whose willing to take my love

And find every kiss so thrilling

For every boy must know, somebody
loves him so,

I'm longing for love, please give me
your love only.

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COWBOY & WESTERN

SONGS



YOU DON'T KNOW WHAT LONESOME IS

FOSTER CARLING COUNTRY WASHBURN
When the hoot-owl toots his "too-loo,"
To the wail of the nip-wick hen,
And the "ching-fung" chirps in the
chilly night,
It's mighty lonesome then,
And it's mighty lonesome when the
wind
Howls thru the jack pine boughs,
But you don't know what lonesome is
Till you git to hearin' cows.

Do-me ah-ma-do, do-me ah-ma day,
All alone, all alone.

Oh, the ordinary feller,
Gits off on a Saturday night,
And he gits a chance to see his pals,
Which ain't no more than right;
But when the saddle is your life,
There's no time to carouse,
And you don't know what lonesome is
Till you git to herdin' cows.

Do-me ah-ma-do, do-me ah-ma day,
By myself, by myself.
Now the keeper of the lighthouse
And the sailorman at sea,
And the lookout on the mountain top
Ain't got a thing on me,
'Cause I got all the lonesomeness
The common law allows,
And you don't know what lonesome is
Till you git to herdin' cows.

Do-me ah-ma-do, do-me ah-ma day,
Cowboy blues, cowboy blues
Now you may often wonder
Why a cowpoke sings so sad;
He's thinkin' of the many things
In life he's never had;
No pal, no gal for company,
Just the cattle as they browse;
Man, you don't know what lonesome is
Till you git to herdin' cows.

Do-me ah-ma-do, do-me ah-ma day,
All alone, by myself, doggone cows.
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SOUTH

BENNIE MOTEN **T. HAYES**
Down below that old Dixon Line,
There's a place that really is fine
Don't you know jus' what I'm talkin'
about!
Y'wanna find out? Then take a trip
with me
Down below that old Dixon Line,
Where the sun is happy to shine
Where a friendly face is common to
see,
That's where I'm longin' to be.

Where the folks are happy and gay,
And the easy way is the right way
Where the bees make honey all day,
Don't you know you're right next to
heaven down South
Where the moon shines mellow and
bright,
And the breezes play tag with the
night
There's where those sundown gals hold
you tight;
Lawdy, how I love the South.
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COLUMBUS STOCKADE BLUES

JIMMIE DAVIS **EVA SARGENT**
Way down in Columbus, Georgia;
Want to be back in Tennessee;
Way down in Columbus Stockade,
Friends have turned their backs on
me.

Go and leave me if you wish to;
Never let me cross your mind;
In your heart you love another;
Leave me, darling, I don't mind.

Last night as I lay sleeping;
I dreamed that you were in my arms;
Then I found I was mistaken;
I was peeping through the bars.
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ration

THE CRY OF THE WILD GOOSE

TERRY GILKYSON
Tonight I heard the wild goose cry
Wingin' North in the lonely sky
Tried to sleep but it warn't no use,
'Cause I am a brother to the old wild
goose.
My heart knows what the wild goose
knows
And I must go where the wild goose
goes,
Wild goose, brother goose, which is
best,
A wand'rin' foot or a heart at rest?

Flip flap, hurry up take to the sky
Wish I had wings so I could fly,
I hear the honker and the blue goose,
too
One went to Canada, the other just
flew.

The cabin is warm and the snow is
deep
And I've got a woman who lies asleep,
When she wakes at tomorrow's dawn,
She'll find, poor critter, that her man is
gone
My woman was kind and true to me,
She thinks she love me the more fool
she
She's gotta learn that it ain't no use
To love the brother of the old wild
goose.

Spring is comin' and the ice will break
And I can't linger for a woman's sake,
She'll see a shadow pass overhead
She'll find a feather beside my bed.
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SLIPPING AROUND

FLOYD TILLMAN
Seems I always have to slip around
To be with you, my dear;
Slippin' around,
Afraid we might be found;
I know I can't forget you
And I've gotta have you near,
But we just have to slip around
And live in constant fear.
I guess I had it comin',
There's nothin' I can do;
I know I've made mistakes, dear,
But I'm so in love with you;
I hope someday I'll find a way
To bring you back to me,
And I won't have to slip around
To have your company.
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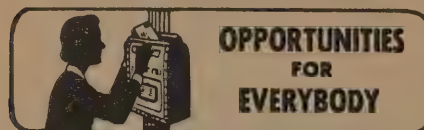
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OF INTEREST TO WOMEN (PWC-Aug., '60)

GOOD PAY MAILING advertising literature for growing organization, Literature, lists, stamps given free. Information \$1.00 (Refundable). National Mailers, Box 5428, Philadelphia 43, Pa.

UP TO \$500 For Your Child's Picture paid by advertisers. Send small picture for approval. (All Ages). Returned. Print child's, parent's name, address. Spotlite, 1611 La Brea, PH Hollywood, California.

DRESSES 29c; SHOES 59c; Men's Suits \$5.98; Trousers \$1.38. Better used clothing. Free Catalog. Transworld, 164-A Christopher, Brooklyn 12, New York.

MAKE \$25-\$50 week, clipping newspaper items for publishers. Some clipping worth \$5 each. Particulars free. National, 81-WM, Knickerbocker Station, New York City.

SEW OUR READY cut aprons at home, spare time. Easy, profitable. Hanky Aprons, Caldwell 3, Ark.

EARN \$50.00 FAST, Sewing Aprons. Details Free. Redykut's, Loganville, Wisconsin.

SPARETIME HOMEWORK GUARANTEED Earnings! No Selling! Enterprises, 556-A Beacon, Manchester, N.H.

EARN SPARETIME CASH Mailing Advertising Literature. O. L. Way, Box 6568, Cleveland 1, Ohio.

LADIES: EARN UP TO \$200 hour sewing babywear! No house selling! Send postcard to Cuties, Warsaw 1, Indiana. \$25.00 WEEKLY MAKING flowers at home. Easy. Boycan, Sharon 7, Pa.

EDUCATIONAL OPPORTUNITIES

HIGH SCHOOL At home. No classes. Texts furnished. Diploma awarded. If 17 or over and left school write for Free assignment and catalog. Wayne School of LaSalle Extension University, A Correspondence Institution, Dept. 861 WC, 419 S. Dearborn, Chicago 5, Ill.

HIGH SCHOOL At Home in spare time with 63-year-old school. No classes. Standard high school texts supplied. Single subjects if desired. Credit for subjects already completed. Progress at own speed. Diploma awarded. Information booklet free... write today! American School, Dept. XC74, Drexel at 58th, Chicago 4, Ill.

HIGH SCHOOL DIPLOMA at home. Licensed teachers. Approved materials. Southern States Academy, Station E-1, Atlanta, Georgia.

AGENTS & HELP WANTED

FRIENDLY WOMAN To help start shop-by-mail club. Club shopping saves money; members benefit. You get famous products free. Send for details and free 276-page catalog. No obligation. Popular Club Plan, Dept. B962, Lynbrook, N. Y.

FASHION DEMONSTRATORS—\$20-\$40 profit evenings. No delivering or collecting. See Style Shows are Party Plan sensation! Samples furnished free. Beeline Fashions, Bensenville 202, Illinois.

BEAUTY DEMONSTRATORS—To \$5.00 hour demonstrating Famous Hollywood Cosmetics, your neighborhood. For free samples, details, write Studio Girl, Dept. 1608-C, Glendale, California.

EARN EXTRA MONEY selling Advertising Book Matches. Free sample kit furnished. Matchcorp, Dept. WP-80, Chicago 32, Illinois.

BUSINESS & MONEY MAKING OPPORTUNITIES

ANALYZE HANDWRITING For profit, pleasure. Free sample lesson, catalog reveals plan. Write IGAS, Inc., Dept. 157, Springfield 4, Missouri.

\$3.00 HOURLY POSSIBLE assembling pump lamps Spare Time, Simple, Easy. No canvassing. Write: Ougor, Caldwell 1, Arkansas.

STAMP COLLECTING

TERRIFIC STAMP BARGAIN! Israel—Island—Vatican Assortment—Plus Exotic Triangle Set—Also Fabulous British Colonial Accumulation—Plus Large Stamp Book—All Four Offers Free—Send 10c To Cover Postage. Empire Stamp Corporation, Dept. PC, Toronto, Canada.

PERSONAL & MISCELLANEOUS

LOANS ENTIRELY BY MAIL—\$600 or less for any purpose. Strictly Confidential. Repay in 24 low monthly payments. Employed men, women eligible anywhere. Write: Budget Finance Co., Dept. K-70, 114 S. 17, Omaha 2, Neb.

FOREIGN & U.S.A. JOB LISTINGS

HIGH PAY OVERSEAS. Domestic Jobs. Men, Women. Generous Benefits. Companies Pay Transportation. For information write: World Wide, Dept. A1, 149 N. Franklin St., Hempstead, New York.

LOANS BY MAIL

BORROW BY MAIL \$100-\$600. Anywhere. Air Mail Service. Postal Finance, 200 Keeline Building, Department 63-P, Omaha 2, Nebraska.

MUSIC & MUSICAL INSTRUMENTS

POEMS WANTED FOR musical setting and recording. Send poems. Free examination. Crown Music, 45-PW West 32, New York.

POEMS NEEDED IMMEDIATELY for New Songs and Records. Free Examination and Appraisal. Send Poems: Songcrafters, Acklen Station, Nashville, Tenn.

SONGS WANTED FOR Records And Publication. Free Examination! Cowtown Records, Avery, Texas.

MY HOME TOWN

PAUL ANKA

I took a little trip to my home town
I only stopped just to look around
And as I walked along the thoroughfare

There was music playing ev'ry where
The music came from within my heart
How did it happen how did it start
I only know that I fell in love
I guess the answer lies up above
Oh, what a feeling
My heart was reeling
The bells were ringing
The birds were singing
And so the music goes on and on
And through the night until the break of dawn

I hear a bird up in a tree
I hear him sing this melody.

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THE TRAIN OF LOVE

PAUL ANKA

Well, the train of love
Keeps a-movin' on down the tracks
Well, I left so fast
I even forgot to pack
Well, I called my baby on the telephone
I told him to meet me at the station
Cuz I'm comin' home, yah, yah!

Woo woo, woo woo!
Shovel more coal on the fire
Well, I'm comin' home
Home to see my desire,
Well, I miss him so much
You'll never know

And when I get back
I'll never let him go, no, no!
Oh, my heart keeps a-beatin'
Yes, a-beatin' away
And it seems to tell me,
Yes, it seems to say,

"Get right home
Just as quick as you can
Into the arms of your lovin' man,"
Well, the train of love
Keeps a-movin' down the line,
Well, on the locomotive

There's a number ninety nine
That's for ninety nine kisses
I'm a-goin' to give,
The ninety nine hugs,
Then we're goin' to live, yeah, yeah!
Copyright (c) 1959 by Spanka Music Corp.

HE'LL HAVE TO STAY

CHARLES GREAN JOE ALLISON
AUDREY ALLISON

I am glad you fin'ly called me on the phone

I've been waiting here tonight but not alone

You broke the date that we had made yesterday

Now there's someone else who's here
He'll have to stay,

I have found another love I know is true

And he holds me much more tender than you

(And he holds me much more tenderly than you)

Loving you's not worth the price I have to pay

Someone else is in your place

He'll have to stay,

Once I loved you with all my heart
But now I must say "no"

You broke my heart too many times
So now you'll have to go

I can hear the juke box playing soft and low

And you're out again with someone else, I know

My love was blind, I'm not your kind
I'm glad to say

(That's all I'll say)

So you can hang up I'm in his arms
He'll have to stay.

(c) Copyright 1960 by Central Songs, Inc.

Beauty & Personality Tips...



by Jeannie Thomas

I want to take this opportunity to thank all of you for your wonderful letters. It sure is nice to know you have come to rely on this column. In recent weeks I have received much mail with regard to such subjects as dieting both for overweight and underweight, skin condition, shyness, and bust problems. I am going to try to answer all of these in this column, but of necessity the replies have to be brief.

About dieting — There are many different diets for gaining or losing weight. Ask your family doctor for the best diet in your particular case. For the gals who are too fat and short, wear skirts that are straight, but cut with enough fullness to hang away from the curves. Avoid two-piece outfits. Stick to dark colors, and wear simple clothes. Avoid fabrics that cling, and don't wear shorts or slacks. If you are too tall and thin, wear modified full skirts, bulky coats and sweaters, shiny satins, nubby tweeds, chiffons, triple sheers. You can wear bold light prints and wide plaids. All white is fine. YOU can wear slacks and splashy prints.

Whiteheads — These are caused by sluggish circulation of blood and poor massage. They are lumps of waste material collected under the skin's surface. You can rub them away by exercise with your fingertips. Use plenty of soap and water.

Shyness — You'd be surprised how many famous people are shy. A famed comedy star I know is so shy offstage that he stays away from people. They think he is conceited, but he's just shy. When you're with a boy, talk about school, TV, sports. Pick a subject he'll find of interest. Start by saying, "What do you think of so and so on TV?"

Bust development — Here are some simple exercises for bust development. 1. Stand with arms raised to shoulder level. Bend your elbows as hands meet in front and press fist against palm of hand. Release, press release, press, then alternate. Start by doing this 25 times with each hand and go up to 40 times. 2. Stand with heels six inches from wall, keep elbows, and small of back flat against the wall. Place fingertips on shoulders and stretch arms upward slowly. Inhale as arms go up, exhale as they drop back to position. Do this 15 times.

WITHOUT YOU

D. FLEISCHACKER

J. CURTISS

Remember you used to be in love with me

And you knew I loved you, too
But now I'm without you,
Yes, now I'm alone and sad
I lost everything I had
And it seems my life is thru
Now that I'm without you
I'm blue without you
Bluer than blue without you
I see the gang and say hello
But I turn around and go
Can't do things I used to do
Now that I'm without you
So blue without you
I'm bluer than blue without you
Never thought I'd be alone
Thought you'd always be my own
Never dreamed you'd make me cry
Till you left with no goodbye
I know we'll meet again
One of these days and then
I'll ask you what's new
I hope you'll say I'm blue
So blue without you
Just bluer than blue without you.
Copyright 1960 by We Three Music.

ANOTHER SLEEPLESS NIGHT

NEIL SEDAKA HOWARD GREENFIELD

Another sleepless night
I sit alone and cry
Twilight time 'til dawn
Mem'ries linger on
Since we said good bye
Thru' out the sleepless nite
No matter what I do
You're always on my mind
I find I'm still in love with you
And tho' you're gone
Shadows fall and I recall
The love that you once had for me
Miss you so when lights are low
I dream of things that use to be
You're always in my heart
Altho' you're gone from sight
Lonely teardrops burn
As I toss and turn another sleepless night.

Copyright (c) 1959 by Aldon Music, Inc.

I'LL STAY SINGLE

JERRY LORDAN

THOMAS MOULD

Once upon a time by the wishin' tree
I asked a girl to marry me,
She laughed and she laughed
And she said "Goodbye",
I felt so bad I wanted to cry,
If that's love, if that's love
I'll stay single,
Not one thing'll make me change my mind.

Seen 'em high, seen 'em low
Seen 'em fast, seen 'em slow,
Fools rush in where angels tread,
Here's one boy that'll never wed,
Dee-dium do-dium fiddle-de-dee,
A single life is the life for me,
I'll eat when I'm hungry
And I'll drink when I'm dry,
Ain't gonna marry,
Ain't gonna try
Goodbye, don't cry
I'll stay single,
Not one thing'll make me change my mind.

Samson and Delilah were a steady pair,
Until Delilah went and cut off his hair,
For a handsome ransom in silver and jewels

Goes to show love is for fools
If that's love, if that's love
I'll stay single,
Not one thing'll make me change my mind.

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5. Official Bicycle Ownership Card showing Registration Number and year.
6. Impressive pocket sized Identification Wallet Imprinted and with Official Seal and name of Club for membership and ownership cards and personal papers.
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9. All bicycles of members are Officially Registered with club's Registration Division.

SPECIAL... ALL MEMBERS are eligible to buy bicycles AT WHOLESALE!

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AMERICAN BICYCLE CLUB NO. C.O.D.'S (Check One) Boy Girl
CHARLTON BUILDING
DERBY, CONN.

Please register me as a member of the AMERICAN BICYCLE CLUB, Inc.
I will receive all the privileges and items mentioned above. I enclose \$1.00 and 25¢ to cover cost of mailing and handling.

NAME _____ AGE _____

ADDRESS _____ CITY _____ ZONE _____ STATE _____

CHECK HERE { I own a bicycle: make _____ size _____ year _____
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I would like to buy a bicycle at wholesale price. HP9

SECRET!

Heard strange tales about mysterious looking Hands! On this Genuine Styrene Bone secret HAND of PLENTY curios is a Sterling SILVER Horseshoe, a Nickel-Silver Wishbone, — 4 Leaf Clover, — Rabbit's Foot, — Entwined True Lovers Hearts, — Health service Caduceus, — Dove of Peace, — Anchor of Hope, — Money Sign, — Horn of Plenty, Securely set in this curious Hand, on which is engraved an Oriental secret Symbol, are fine Quality extra Powerfully Magnetic Drawing Lodestones. Weird looking, a real Curio, treasured for its strange Symbolism! Grasp this Golden chance to proudly own this considered very skillful Masterpiece! We believe it's what you want, get it in your hands fast. In a fine Leather Bag, \$3.98 Postpaid, or C.O.D. \$3.98 & Postage. Money Back Guaranteed. Order Now! Copyright '59 — Dept. GL27 P. S. BUREAU CO., Box 72, Gen. P. O., BROOKLYN, N. Y.



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*T.M. REG.

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Send for \$1.25 Assortment of 21 CHRISTMAS CARDS FREE!

PAYS YOU 65¢ PROFIT ON EVERY BOX

Let us send you, FREE, our Exclusive, new IMPERIAL GREETINGS Christmas Assortment... a fast-selling value at \$1.25 for 21 distinctive, quality cards. Just show it to friends, let them order from you. Your profit is fully 65¢ of the \$1.25 in any quantity. On 100 you make \$65.

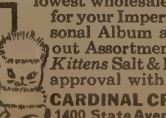
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Handy Carry Kit makes extra money for you automatically. 400 selections in Greeting Cards, Stationery and Gift Items including exciting, new series of "Furry" Salt & Pepper Sets at \$1. Elegant Album of exclusive Personalized Christmas Cards at 40¢ for \$1.50 and up.

Extra GIFT FOR YOU

Get FREE Box and Sample Kit

Enjoy extra-big cash profits on all, besides Cash Bonus to 10%. Money-back Guarantee assures lowest wholesale prices. Send coupon for your Imperial Greetings, Free Personal Album and Carry Kit. Stand-out Assortment and Furry Adorable Kittens Salt & Pepper Set included on approval with Free Offer. Act now!



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SEND NO MONEY!

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Please send \$1.25 Imperial Greetings FREE with money-making Sample Kit on approval. Include "Furry Kittens" Salt & Pepper Set & Free Offer.

Name _____

Address _____

City _____ State _____

DUTCHMAN'S GOLD

JERRY CAPEHART

In the Arizona desert
Stands a giant of earth and stone,
Mighty superstition mountain,
With its myst'ry and its gold,
A miner out prospecting
Found his fortune and his fame.
Found the gold of superstition,
Just plain Dutchman was his name.

Oh, the Dutchman was a gambler,
And a party was his fun,
But he kept his precious secret,
Never trusting anyone,
And in death he still is laughing
For the grave his secret holds.
And the mighty superstition
Keeps the Dutchman's yellow gold.

Mighty superstition mountain,
Standing high and all alone,
Once you told your precious secret,
And you gave your soft pure gold.
'Pache Indians know the story
And in legend there is told
Many tales of the beginning,
When you gave your yellow gold.

How I like to dream and wonder
If someday you'll give again
A bounty of your treasure,
To some lonely struggling man,
And that you in all your splendor
May choose me to be the one,
To find your precious treasure
Shining yellow in the sun.
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I'LL BE THERE

BOBBY DARIN

I'll be there when all your dreams are
broken
Answer your unspoken pray'r
When the little things you're doing
Don't turn out right
Don't you worry, darling, I'll be there
I'll miss you and in my dreams I'll
kiss you
And wish you luck on your new affair
So darling, if you need me
Don't you worry, darling, I'll be there
Well whatever you need who cares
So if your new love isn't a true love
Don't you worry darling, I'll be there.
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Dormie Music, Inc.

SONG REQUEST MAGAZINE

Publishes New Songs
Subscription Two Dollars

For Information Write:
Olenik Records, Mount Morris, Mich.

DING A LING

MANN

APPELL

LOWE

I call you Ding A Ling, oh, oh
Yah, yah, you're my Ding A Ling
'Cause you got ev'rything
Ev'ry single thing it takes to make us
sing
Ah, Ding A Ling, oh, oh
When you're near
I hear the bells that ring
I get a charge
Ev'rytime I'm in your arms
You're my Ding A Ling
Yes, I hear
Bells when you hold me tight
Bells when you kiss goodnight
Bells don't you hear us too
'Cause I'm in love with you
(Let's wail)
Bells mean a honeymoon
Bells goin' to hear us soon
I'm saving up to buy you a wedding
ring
You're my Ding A Ling.
Copyright 1960 by Lowe Music

WAY IN THE MIDDLE OF
THE NIGHT

DORSEY BURNETTE JOHNNY BURNETTE

You never miss the water till the well
runs dry,
You never miss your baby till she says
"Bye bye",
Way in the middle, way in the middle of
the night,
Well ev'rything around turned upside
down
Way in the middle of the night,
My baby left me and caught a train
out of town.
Way in the middle of the night,
Oh, where she went, I do not know
Way in the middle of the night
She left me, it was freezing cold,
Way in the middle of the night
Way in the middle, way in the middle of
the night
Way in the middle, way in the middle of
the night.
Copyright 1959 by Travis Music, Inc.

WHERE ARE YOU

BOB MARCUCCI PETE DE ANGELIS

A starlit sky, a moon above
A perfect night to share our love
But darling, where are you
A rendezvous just meant for two
The time and place to say I do
But darling, where are you
Why can't this love of mine be seen
Or will she always be a dream
And if someday my dream comes true,
Will I have all these little things with
you
Like wedding bells, a bride and groom
We'll have the perfect honeymoon
But darling, where are you.
(c) Copyright 1960 by Debmar Pub. Co.

Oh That Mitzi



Mitzi Mason

Lovely Mitzi Mason is the very talented young songstress who has thrilled patrons at many of the leading supper clubs across the country.

Born in Warsaw, Poland, Mitzi was brought to this country by her parents when she was eight months old. Her mother, Bela Kulaway, famous European singer and motion picture star, was quick to realize the great musical talent of her daughter.

After settling in the Bronx, New York, (her present home) Mitzi, encouraged by her parents, began to take singing and dancing lessons. When she had built up enough confidence, she entered amateur contests and sang in school plays. Reaching the ripe old age of eight years, she won five dollars, placing first in an amateur contest. It was then that Mitzi decided that singing was the way she'd earn her living. While still a youngster, she won the Ted Mack Amateur Hour contest.

After graduating from Evanda Childs High School, Mitzi continued her singing lessons and spent her summers playing the mountain resorts, all the time gaining valuable experience. She soon began working night clubs and theatres full time. In the past few years she's become one of the nation's top performers, appearing on many of the leading TV shows, and was a regular guest on Bert Park's NBC "Bandstand". A night club favorite, Mitzi has appeared at such popular supper clubs as the Eden Roc, Miami Beach, Holiday House, Pittsburgh, El Rancho, Las Vegas, the Metropole, Windsor, Ontario, the Horizon Room, Pittsburgh, and many more.

Mitzi's hobbies include interior decorating and caring for her husband and three children. The remainder of her leisure hours are spent watching TV and answering fan mail.

Her newest release on Ember Records is the swingsational "Dance, Dance, Dance", that's catching on fast.



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THIS \$1.25 DESK PEN SET FREE!

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IN YOUR SPARE TIME!

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478 N. Hollywood, Dept. B-56, Memphis 12, Tenn.



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Please send FREE Sample Album, plus other
samples on approval; also \$1.25 Desk Pen Set FREE
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PRESLEY

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FREE A FREE SURPRISE GIFT WILL BE INCLUDED WITH EACH ORDER!

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Free Photo of Elvis Presley & Pat Boone



1. Come Softly To Me
2. A Fool Such As I
3. Pink Shoe Laces
4. Venus
5. The Happy Organ
6. Sorry (I Ran All The Way Home)
7. Since I Don't Have You

8. I Need Your Love Tonight
9. Turn Me Loose
10. Guitar Boogie Shuffle
11. Tell Him No
12. Kansas City
13. That's Why
14. A Teenager In Love
15. Kookie, Kookie (Lend Me Your Comb)
16. Three Stars
17. Sea Cruise
18. Take A Message To Mary
19. Enchanted
20. It's Just A Matter Of Time
21. For A Penny
22. It's Late
23. Only You
24. Tijuana Jail

☐ 120 HILLBILLY HITS (20 HILLBILLY HITS PLUS LYRICS TO 100 SONGS)



1. Tupelo County Jail
2. That's The Way I Feel
3. Life To Go
4. Billy Bayou
5. What Do I Care
6. Pick Me Up On Your Way Down

7. City Lights
8. Squaws Along The Yukon
9. Kisses Sweeter Than Wine
10. Story Of My Life
11. My Special Angel
12. I Beg Of You
13. Geisha Girl
14. This Little Girl Of Mine
15. I Found My Girl In The USA
16. Walkin' To The Dance
17. Jail House Rock
18. Great Balls Of Fire
19. Love My Lady
20. The Teenage Queen

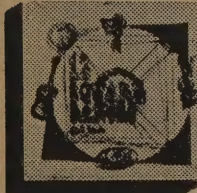
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2. Everybody's Somebody's Fool
3. Good Timin'
4. Stuck On You
5. He'll Have To Stay
6. Burning Bridges
7. Paper Roses
8. Swingin' School

9. Night
10. Love You So
11. Young Emotions
12. Happy-Go-Lucky Me
13. Cherry Pie
14. Wonderful World
15. Greenfields
16. My Home Town
17. Cradle Of Love
18. Duggin' Around
19. A Rockin' Good Way
20. Sixteen Reasons
21. Another Sleepless Night
22. Because They're Young
23. Let The Little Girl Dance
24. All I Could Do Was Cry

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You get 12 Square Dance Songs by Hap Williams and others plus gift book "Square Dancing" for \$2.98

1. Mockin' Bird
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3. Buffalo Gal
4. Oh, Susanna
5. Soldier's Joy
6. Devil's Dream
7. Chicken Reel

8. Golden Slipper
9. Red River Valley
10. Arkansas Traveler
11. Little Brown Jug
12. Turkey In The Straw

☐ 78 RPM ☐ 45 RPM

PLUS BOOK:

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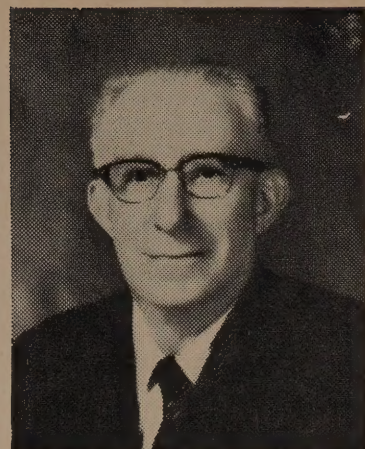
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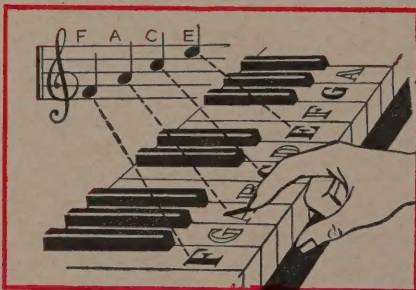
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